

MEDIAWEEK

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An Animated 'Jurassic'

Fox is in hot pursuit of a Spielberg cartoon based on the movie **PAGE 6**

SYNDICATION

DreamWorks' First Show Hits the Air

'Majority Rules,' a game/talker, starts today on KPNX in Phoenix

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RADIO

ABC Plans Kids Network

Pulls the plug on Radio Aahs to run a test of its own

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NEWSPAPERS

Dailies Stalk Politicians

Seek more campaign advertising

PAGE 10



MARKET INDICATORS

National TV: Quiet

Clients looking at fourth-quarter buys, shoring up schedules for new fall TV season. Fourth quarter is still pricing out at 10 to 15 percent above upfront.

Net Cable: Dead

There is simply no business taking place right now. Third quarter remains inactive. Most cable networks landed early third-quarter deals in late July.

Spot TV: Hoping

Third quarter is ending up a dud, despite all of the Olympics- and political-driven buying. However, a strong opening for September has raised hopes that October and November will perk up similarly.

Radio: Soft

Everyone is anxiously awaiting the return of fast food, automotive and movie dollars. Post-Olympics letdown is being blamed for much of the dropoff.

Magazines: Exciting

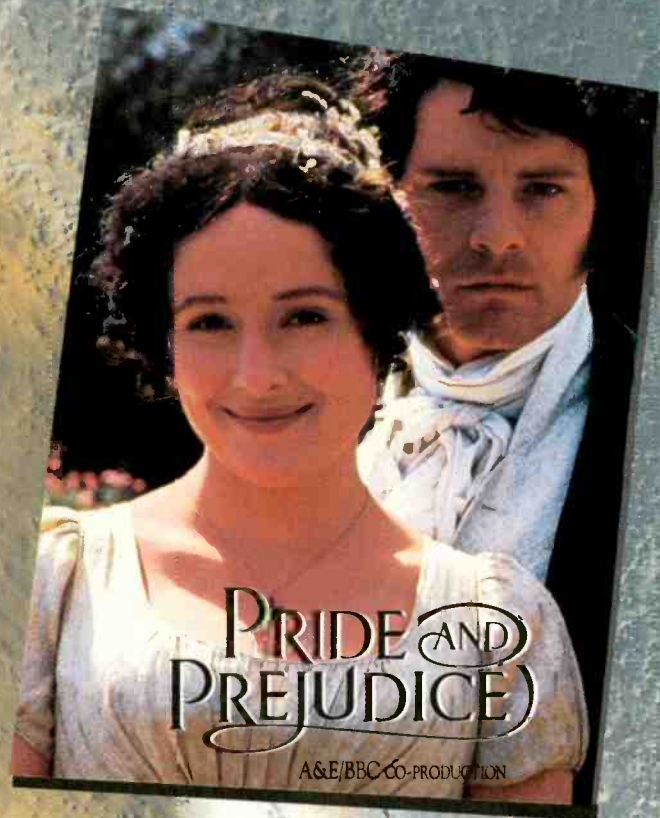
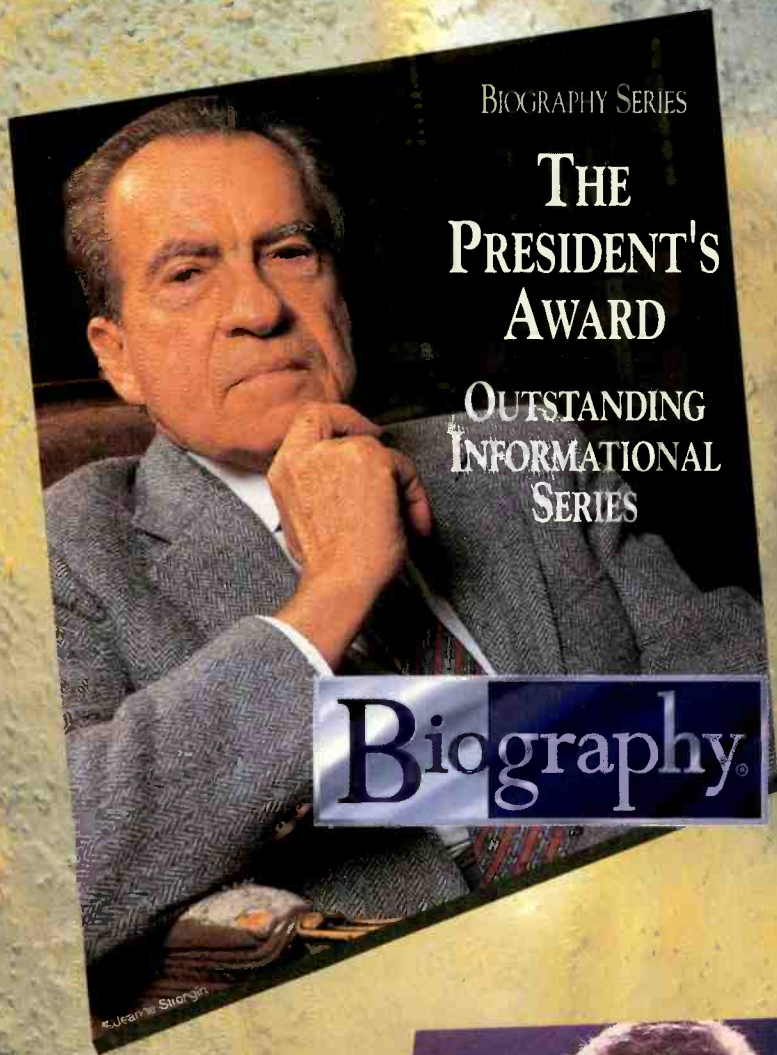
Several new fragrance launches give a boost as does the new model year in automotive. Publishers confident as editors go to work on holiday issues and begin to plan '97 calendars.



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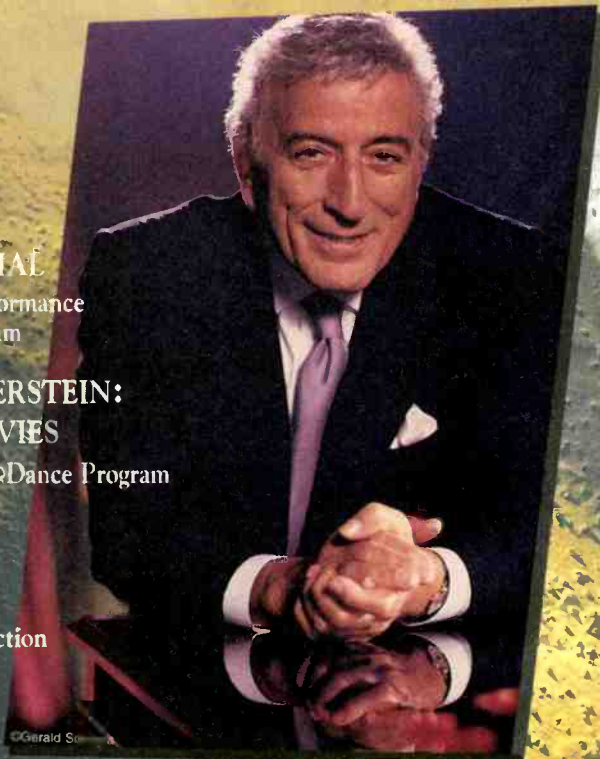
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AT DEADLINE

NBC Wins Olympics Gold

NBC last week said that the Olympics in Atlanta, which concluded last night, were the most-watched Games in history. NBC estimated that more than 200 million viewers watched part of the two-week extravaganza. Late last week, NBC was earning an average 22.7 rating/43 share in prime time with the Olympics, a 25-percent ratings increase over the 1992 Games in Barcelona, according to Nielsen Media Research. As a result of the higher-than-expected ratings, several Olympics advertisers already have made inquiries about sponsorships on future Summer Games on NBC.

K-III, TM Among Petersen Bidders

The names of several bidders for Petersen Publishing, whose 84 magazine titles include *Motor Trend* and *Sassy*, emerged last week. The list reportedly includes K-III Communications (owner of *Seventeen*, *Automobile* and *Soap Opera Digest*); Times Mirror (which publishes *Field & Stream* and *Golf*); *U.S. News* and *The Atlantic* owner Mort Zuckerman; and former Hearst Magazines president Claes Bahrenburg. Los Angeles-based Petersen's annual profits have been estimated at more than \$40 million; the privately held company could sell for as much as \$475 million. A sale could take place in the next two weeks.

Clinton Nominates Keeney for FCC

President Clinton last week nominated FCC common carrier bureau chief Regina Keeney to fill the vacant fifth seat on the Federal Communications Commission. The seat has been open since the departure in April of Commissioner Andrew Barrett. Keeney, a Republican, served as counsel to the Senate Commerce Committee before moving to head the FCC's Wireless Telecommunications bureau in 1994.

E! to Launch Web Site Today

E! Entertainment Television, the cable TV network, launches an ambitious site on the World Wide Web today as a joint venture with CNET: The Computer Network. The site, which plans to share less than 30 percent of its editorial content with the cable channel, is being edited by Lew Harris, formerly of *People*. The venue's sections include "Monday Night at Morton's," by pop-culture writer Ben Stein, and "The Awful Truth," an online version of the gossip column that Ted Casablanca had written for *Premiere*.

Prodigy Deal Final; New Top Execs Named

The purchase of Prodigy by International Wireless was completed last week, and the online service's new owner immediately made

several changes, including a spin-off of a new unit, Prodigy Ventures. IW chief operating officer Paul DeLacey was named president/ceo of Prodigy Inc. DeLacey replaces Ed Bennett, who becomes chairman and president of Prodigy Ventures, a new investment fund that will form alliances and make entertainment investments and acquisitions.

Film Roman, Active Set 'Bruno' Promo

Hollywood production house Film Roman has rewritten a script for a new animated show to make room for a \$3 million watch-and-win promotion. An episode of *Bruno the Kid*, an animated series featuring the voice of Bruce Willis, will send the hero whiz kid to Tahiti to solve some matters of international intrigue. The show, which launches in syndication in September, has been cleared in 80 percent of the country. Film Roman, distributor Active Entertainment, the Tahiti Tourism bureau and Best Buy retail stores will give away four family trips to the island paradise. Viewers will enter the contest at Best Buy, where *Bruno* merchandise will be sold.

USA Seeks U.S. Open Rights Renew

USA Network is working to renew its exclusive cable deal with the U.S. Tennis Association to carry the U.S. Open tennis tournament. The network's current deal expires after this year's tournament, which runs from Aug. 26 to Sept. 8. A USA source said no deal had been reached as of late last week and that the network still had an exclusive negotiating window.

Largest Issue for 'Vanity Fair'

The new issue of *Vanity Fair*, hitting newsstands this Wednesday, is the largest in the magazine's history. The Condé Nast title's September book, with Herb Ritts' portrait of junior ingenue Alicia Silverstone on the cover, totals 364 pages, 249 of them ads.

Correction: A July 15 story about local morning-news programs incorrectly reported that Fox-owned WNYW-TV's *Good Day, New York* consistently outdraws the network morning shows in the New York market. Over the last eight sweeps periods, dating back to May 1995, NBC's *Today*, broadcast on WNBC-TV in New York, has won the 7-9 a.m. ratings time period, while WNYW and WABC-TV have traded off second- and third-place ratings.

Publisher's Note: *Mediaweek* will not publish an issue on Aug. 12. The publication date for the next edition will be Aug. 19.

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A Compromise on

Clinton, NAB and advocacy groups back three-hour rule

REGULATION / By Mark Gimein

If Washington did not hold a ticker-tape parade for Mr. Rogers and Bill Nye the Science Guy, it was probably just because of a shortage of confetti. Kids TV icons were the heroes of last week, as most of the parties in the fight over educational TV reached agreement on a compromise plan.

The announcement of the agreement on July 29 kicked off a presidential summit on educational TV that was notably short on top industry executives. Washington insiders nevertheless give the compromise an even chance of resolving the deadlock over kids TV rules at the Federal Communications Commission. The plan has gained the endorsement of President Clinton and National Association of Broadcasters president Eddie Fritts, as well as the broadcast networks and key children's advocates.

The agreement calls for each TV station to air an average of 3 hours each week of educational programming for children aged 16 and under, but it gives station owners a limited amount of flexibility to substitute other educational efforts for part of the programming requirement. "Core Programming" is defined as programming "specifically designed to serve the educational and informational needs of children" that is aired between 7 a.m. and 10 p.m., is at least 30 minutes in length, and meets several other criteria. It also includes expanded public-disclosure requirements—including identifying educational shows on-air and in program guides—which should encourage local watchdog groups to closely monitor compliance with the rules.

Advocacy groups, as well as FCC officials, have long complained that the programming stations currently use to satisfy FCC rules



Bill Clinton and Bill Cosby meet the press at last week's kids' TV summit

included shows patently less than educational in their purposes; *The Jetsons* is perhaps the most infamous example.

The proposed rules, like earlier FCC rules and the 1990 Children's Television Act, call for "core" programming, but earlier proposals to limit the programs that would meet that definition to shows that are "primarily" educational

did not make it into the compromise plan. Greg Simon, who represented the Clinton administration in discussions of the rules, noted in a press conference after the summit that programs such as *The Cosby Show* might count as core educational programming under the new rules. Both Fritts and Jeff Chester, executive director of the Center for Media Education, a

Text of the Compromise

The Commission will use the following processing guideline in assessing whether a television broadcast licensee has complied with the Children's Television Act of 1990 (CTA). A licensee that has aired at least three hours per week of Core Programming (as defined [in FCC rules] and as averaged over a six-month period) will be deemed to have satisfied its obligation to air such programming and shall have the CTA portion of its license renewal application approved by the Commission staff. A licensee will also be deemed to have satisfied this obligation and be eligible for such staff approval if the licensee demonstrates that it has aired a package of different types of educational and informational programming that, while containing somewhat less than three hours per week of Core Programming, demonstrates

a level of commitment to educating and informing children that is at least equivalent to airing three hours per week of Core Programming. In this regard, specials, PSAs, short-form programs and regularly scheduled non-weekly programs with a significant purpose of educating and informing children can count toward the three-hour-per-week processing guideline. Licensees that do not meet these processing guidelines will be referred to the Commission, where they will have a full opportunity to demonstrate compliance with the Children's Television Act (e.g., by relying in part on sponsorship of core educational/informational programs on other stations in the market that increases the amount of core educational or informational programming on the station airing the sponsored program and/or on special nonbroadcast efforts which enhance the value of children's educational and informational television programming).

Kidvid

liberal advocacy group, argued that most programs designed for family viewing would not qualify under the proposal.

Absent from the rules is a key provision of a plan floated last month by FCC Chairman Reed Hundt and Commissioner Susan Ness that would have required educational shows to get the endorsement of independent educators' groups. That provision in the Hundt/Ness rules was bitterly opposed by broadcast lobbyists, who derided it as a blueprint for "content control boards." The compromise rules instead retain the FCC's traditional reliance on broadcasters' good faith in identifying educational shows. That has led supporters of the compromise to often invoke a "red face test"—if you can say it's educational without blushing, it probably meets the standard.

At least three distinct plans for revision of the educational TV rules had been considered by the FCC in the past month. The first, the Hundt/Ness plan, was roundly criticized by FCC Commissioners James Quello and Rachelle Chong, as well as the broadcast lobby, as being overly regulatory and inflexible. Commissioner Chong presented an alternate plan that gave broadcasters more leeway in meeting the rules and eliminated provisions such as the proposal for independent oversight of kids TV.

Ralph Gabbard, a broadcaster who is president of Lexington, Ky.-based Gray Communications and a former NAB chairman, presented a compromise in a July 23rd letter to Hundt that appears to be the basis of the current plan.

Further action on the compromise plan is now in the hands of the FCC. Initially it had been hoped that an accord could be crafted at the Commission in time for last week's open meeting, but no final rules were ready for an FCC vote at the end of last week.

The agreement avoids at least one issue that has been central in the dispute over kids TV at the FCC. The draft proposal prepared by FCC staff had included a lengthy justification of the new rules. Opponents saw those legal arguments as a springboard for further regulation. FCC Chairman Hundt argued that they were essential to defending the new rules in court. With an agreement that the NAB promises not to fight in the courts, that debate may have become moot—at least until someone tries to revise the rules again. ■

There Is No There Here

Lobbying, politics and empty deals result in a great photo op

NEWS ANALYSIS / By Alicia Mundy

It's never a good idea to announce that the Emperor has no clothes, especially while he's still marching buck naked in the middle of the street. But there's no other suitable analysis of the self-congratulatory pronouncements from the White House, the National Association of Broadcasters and the office of Federal Communications Chairman Reed Hundt that they had reached a concordat on kids TV. In tender, tepid terms, almost nothing was achieved. The July 29 White House conference with TV

programmers, the Clintons, the Gores, Bill Cosby and many well-intentioned children's advocates produced little except a prolonged photo op and an extenuated *homage a Linda Ellerbee*, delivered mostly by—Linda Ellerbee.

If anything, the conference and public accord have created a messy, possibly non-enforceable, potentially unconstitutional procedural situation which is strange even by Washington standards. What

happened the weekend of July 26 was that the White House, led by Vice President Gore's technology czar, Greg Simon, wrung an agreement in principle from Eddie Fritts, president of the NAB, to support the three hour provision of the proposed FCC rule on children's educational TV. Sources at the White House and at the FCC have already said that President Clinton's kids TV initiative is going to play a role in his reelection campaign. They say that the NAB was pressed to drop its objection to "quantifying" the number of broadcast hours with administration officials warning that the TV networks would not like going into the fall campaign frenzy branded as the villains most responsible for the decline of family values, increase in crime and jump in illiteracy and ignorance.

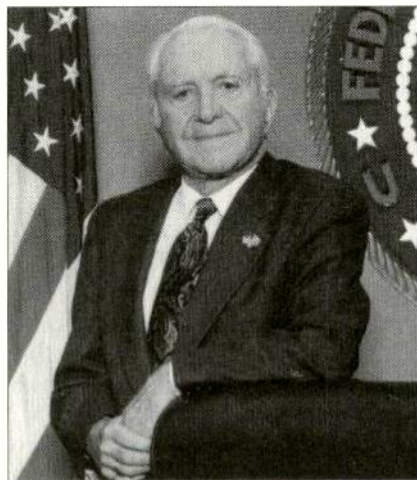
But the White House-NAB agreement has not been approved by the FCC, which alone can define and enforce the children's TV rules. Sources at the White House and the

FCC say that while the administration was arm-wrestling Eddie Fritts, they were threatening to kneecap Reed Hundt, who was apparently reluctant to agree to the compromise proposal. In the end, the White House won, and has sent Hundt off to pressure the two question marks at the FCC, Commissioners Rochelle Chong and James Quello, to go along. However, the FCC is still supposedly an independent regulatory agency. The carom shot from Gore's office off Fritts off Hundt to the FCC isn't sitting well with a couple of the other commissioners or with several network execs who apparently expected a different result. And they're not too happy that, as one FCC official says, "a trade association, the NAB, has now become the fifth commissioner."

Chong was pointedly ignored by the White House during the weekend scramble for a compromise. And Hundt is barely talking to Quello. Both commissioners may end up supporting some form

of the agreement that the President and the NAB announce, but that, says a veteran FCC staffer, may just be a holding action. Quello says there are Constitutional problems, even though the NAB says it will support the compromise. "The NAB can't just trade away the First Amendment rights of the broadcasters, and there's too much of a precedent being set for [the government] establishing content and time rules."

The NAB, says one major network lobbyist in Washington, didn't want to appear obstructionist when the kids TV conference was happening, and signed on to an agreement that without FCC approval has no value. "And even though Hundt dropped the idea of having an outside panel define appropriate children's educational TV, that whole issue is still up for grabs. The NAB, and us (the networks) can come back and challenge enforcement if Hundt attempts to ram a narrow view of educational TV down our throats." ■



The FCC's Quello may oppose the deal on First Amendment grounds

Fox Hunts Dinosaurs

Spielberg plans 'Jurassic' toon

NETWORK TV / By Eric Schmuckler

Preparing to make a big splash in children's television, DreamWorks SKG is developing an animated series based on Steven Spielberg's *Jurassic Park*. No deal has been signed, but the studio is believed to be far along in discussions for the show with the Fox Children's Network, the top-ranked network on Saturday mornings. The cartoon version of *Jurassic Park* is targeted for 1998.

Gary Krisel, head of children's television for DreamWorks, declined to comment. Fox Children's Network officials also refused to comment, although it is well known that FCN president Margaret Loesch has long wanted to bring the property to television.

It is not clear whether DreamWorks will launch the show as a weekly or a Monday-through-Friday strip, but Fox offers the opportunity to go either way.

DreamWorks is shopping the *Jurassic* animated series even though the original blockbuster film belongs to MCA/Universal. Universal Cartoon Studios had begun developing a *Jurassic* toon three years ago, following the blockbuster success of the feature, but Spielberg asked the studio to hold back in anticipation of a sequel. That film, *The Lost World*, begins shooting this fall, and is expected to be one of the top films and licensed properties for summer 1997.

Universal was so eager to sign Spielberg to direct *The Lost World* that he demanded—and won—the rights to develop the animated series at DreamWorks. Now Spielberg's fledgling outfit has a marquee property with which to launch the expensive TV animation studio it has set up. Kids TV sources speculate that MCA may well retain a financial interest in the series.

Other networks might be in the hunt for the *Jurassic* series as well. DreamWorks held long discussions last year with both CBS and UPN about taking over a kids program block; with last month's departure of CBS kids vp Judy Price, there could be renewed interest at that network. But Fox offers much higher ratings, and it has aggressively sought major presold kids properties, such as *Casper*—exec-produced by Spielberg. ■

ABC to Launch Kids Net

Move leaves former partner, Radio Aahs, with a headache

RADIO / By Mark Hudis

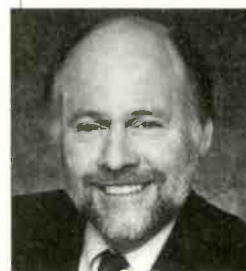
ABC Radio Networks announced last week that it will launch a test of a 24-hour children's radio network before the end of the year. The network, as yet unnamed, will attempt to appeal to children 12 years old and under and will make its debut in "major markets," according to an ABC official. The official would not elaborate beyond saying the programming will offer a mix of music, storytelling and celebrity guests.

The move marked the dissolution of a marketing and sales agreement, signed last November between ABC Radio Networks and Children's Broadcasting Corporation, parent company of the country's largest kids' radio network, Radio Aahs.

The action disrupted CBC's stock price, which fell more than a dollar, from \$7.125 two weeks ago to \$6 late last week. In an effort to bolster the stock and reestablish its financial footing, CBC has retained Southcoast Capital Corp. to "explore strategic alternatives to maximize shareholder value," according to a statement. CBC is looking for partnerships with "someone who has a major stake in children's marketing," according to Chris Dahl, president and ceo of CBC. Major children's cable TV networks such as Nickelodeon and Turner Broadcasting's Cartoon Channel are potential partners, according to industry sources, though both companies say they are

not currently in talks with Radio Aahs.

Though many agency buyers thought ABC's affiliation with Aahs would help the network's business prospects, Dahl said ABC's marketing and sales help had minor effect. "Eighty percent of the business we have on the books we had there before the [ABC] agreement. And they brought in no affiliates, which," he added, "was substantially below what I had hoped for."



CBC's Dahl wants a new partner

Radio Aahs programming is currently broadcast on 26 stations and is heard in 29 markets.

Kids radio programming is a tough sell because its audience is not measured using traditional ratings books, which makes sponsors and ad agency media buyers

uneasy. And while no one questions the expertise of ABC Radio Networks' parent company, Walt Disney, with kids and kids marketing, many in the industry question the viability of another traditionally sold kids radio network.

"The children's market is obviously underserved, but you can't go out and sell programming the way it's always been sold," said Robert Unmacht, editor of the *M Street Journal*. "If they do that, it'll just be 'one more attempt.'" ■

DreamWorks Eases Into Syndie

THE INDUSTRY / By Michael Freeman

DreamWorks SKG's entry into television syndication becomes a reality today as Gannett Co.-owned KPNX-TV in Phoenix begins airing a prime-access test run of *Majority Rules*, a talk/game show DreamWorks hopes to launch nationally next year.

Set to debut today in KPNX's 6:30-7 p.m. slot, *Majority Rules* bumps Warner Bros.' *Extra* entertainment magazine, which is being moved to the 12:30-1 a.m. time period. Ken Solomon, co-head of the DreamWorks Television unit, said the station and syndicator have not set a time limit on the length of the show's test run. Similarly, Solomon said DreamWorks will take the show out nationally "when we feel it is

ready," which sources said may happen shortly before the National Association of Television Programming Executives convention in January. Solomon and KPNX officials have attempted to keep the show's launch low-profile. When asked about *Majority Rules*' format, Solomon ambiguously noted that it is a show "based on public opinion...where the majority picks the rules. It is kind of like a talk show wrapped in a contest-like environment," he added, without elaboration.

Ironically, Arthel Neville, who was dismissed last June as an anchor of *Extra*, will co-host the new show with Marc Summers, former host of ABC's defunct *Home Show* and the Nickelodeon game shows *Double Dare* and *What Would You Do?* ■

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CABLE TV

Sagging stock prices are having an adverse effect on several pending cable operator acquisitions. Both the \$10 billion U S West acquisition of Continental Cablevision and Comcast Corp.'s more imminent \$1.6 billion acquisition of Scripps Howard Cable are at risk of cancellation because the stock prices of both acquiring companies have dipped below levels deemed acceptable by the selling companies. Last Thursday, U S West Media Group's stock was trading in the \$17 range, well below the \$20 cutoff level. Likewise, Comcast's stock was trading around \$14, below the \$17 cutoff level. Though both acquiring companies have some breathing room—U S West doesn't plan to close its deal until the end of the year, and Comcast doesn't plan to wrap its acquisition until September at the earliest—the likelihood of those stocks surging over the next several weeks is not strong, analysts say. U S West Media Group chief Chuck Lillis is meeting with money managers and analysts to discuss the situation. One deal that has benefited from a sagging stock price is Viacom's spin-off of its cable systems to a public company that will be owned by Tele-Communications Inc. Not only has Viacom been able to unload \$1.7 billion in debt to TCI, but Viacom shareholders tendered their shares at the low end of Viacom's stock price, saving the company up to 14 percent. That deal is expected to close in September.

NewsTalk Television in September will air a week of specialized programming aimed at increasing awareness and discussion of education in America. Produced with the U.S. Chamber of Commerce (along with the National PTA, Cable in the Classroom, and the National Education Association, among others), the series *Education in America: Pass, Fail or Incomplete* will run Sept. 16–20 from 5:30 to 10 p.m. daily, with a live town hall meeting from noon to 2 p.m. on Sept. 19.

MTV announced the nominees for this year's Video Music Awards, to be held at New York's Radio City Music Hall on Sept. 4. Artists with the most nominations included Smashing Pumpkins, Alanis Morissette, Foo Fighters, Coolio and Hootie & the Blowfish.—*By Michael Bürgi*

Fox Swings With Golf Net

\$50M investment expected to help win clearances for news channel

CABLE NETWORKS / By Michael Bürgi

News Corp. last week agreed to invest \$50 million for a one-third stake in the Golf Channel, which is owned by a consortium of cable operators, in exchange for commitments from those operators to carry Fox News, the all-news channel that News Corp. will launch on Oct. 7.

Though Fox News already has a 10 million-subscriber commitment from Tele-Communications Inc. and is expected to get a carriage agreement out of Time Warner Cable in coming weeks, the service needs as many homes as it can get to compete with rival MSNBC, which launched in July to 22 million homes. Since major MSOs Continental Cablevision and Comcast are investors in the Golf Channel, it is expected that News Corp.'s investment will buy a commitment from those operators for Fox News. Sources close to News Corp. say the two operators could contribute as many as 2 million subscribers each over two years.

Continental and Comcast each own about 20 percent of the Golf Channel. The Golf

Channel also recently landed a corporate carriage agreement with TCI, the country's largest cable operator.

The deal certainly helps the Golf Channel, which has needed extra financing to keep itself from slipping into an economic sand trap. The channel launched two years ago as an à la carte service charging subscribers \$3–\$4 per month, but it had to back off that strategy when it was able to line up only 600,000 subs in the first year, far short of its goal. Since its conversion to a basic service, the network now has some 4 million subscribers, charging operators less than 25 cents per sub.

The deal also helps another active division of News Corp.: the Fox Sports/Liberty Media partnership, which is putting together a national sports network by pairing Liberty Media's group of regional sports networks with Fox's fX cable network. Having the Golf Channel as a partner eventually could bring high-profile golf events to Fox Sports Net. Likewise, having Fox Sports Net's clout behind it could help the Golf Channel in bidding for properties. ■

MTV Exec Leaves fX at Altar

Rosenthal decides to stay put with promotion to Freston's No. 2

CABLE TV / By Michael Bürgi

Mark Rosenthal's decision last week to accept a promotion to the No. 2 position at MTV Networks, turning down an offer to run fX, leaves the Fox-owned cable network nearly back at square one in its long search for a new chief.

Rosenthal, executive vp of affiliate sales and marketing for MTV Networks, has moved up to president and coo, a new position reporting to MTV Nets chairman Tom Freston. The Viacom cable unit created the job to keep Rosenthal from taking the top post at fX, where he had emerged as the top candidate. Rosenthal and fX executives would not comment about the offer of the president's post.

fX has been searching for a new top executive since chairman and president Anne Sweeney left last February to join Geraldine Laybourne at Disney/ABC Cable. Since Sweeney's departure, a senior management committee of

fX executives reporting to Chase Carey, chairman/ceo of Fox Television, has been running the network. A source at fX said last week that there was no clear second choice after Rosenthal.

Rosenthal will continue to keep a close eye on the affiliate sales operation. MTV Networks launched Nick at Nite's TV Land in April to 6 million cable homes. The company faces a much more difficult launch with M2, an all-music spinoff of MTV that turned on last week without a single cable-carriage deal.

Rosenthal said that a replacement from inside the company will be named soon to fill the top affiliate sales spot. Rosenthal will also oversee finance, business and legal affairs, information services, human resources and the expansion of MTV Networks' online services.

"This is a great job," Rosenthal said. "This is one of the premier global entertainment companies, and I grew up [professionally] with all these guys." ■

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Coverage Sack

Fox, CBS deals leave ABC and NBC O&O groups playing catch-up

TV STATIONS / By Michael Freeman

Any ambitions that Disney-owned ABC and General Electric-owned NBC have to keep pace with rivals Fox and Westinghouse-CBS in station ownership may be difficult to achieve. The ABC and NBC O&O station groups, which each account for slightly more than 24 percent coverage, will be challenged to duplicate Fox and CBS' presence in the top 20 markets via acquisitions of other station groups, media analysts say.

Fox's \$2.5 billion acquisition of New World Communications Group's 10 stations last month (*Mediaweek*, July 22) offered an extremely rare matchup of Fox-affiliated stations in the major markets. Under new federal ownership limits permitting groups to own stations tallying 35 percent U.S. coverage (up from 25 percent), Fox's pending merger with New World gives it a total of 21 stations (15 in the top 20 markets) representing more than 34 percent U.S. coverage (see chart).

The major group owners that control the largest concentrations of ABC and NBC affiliates—including Gannett Broadcasting, Scripps Howard Broadcasting, A.H. Belo Corp., Cox Broadcasting, Hearst Broadcasting, LIN Television, Providence Journal Broadcasting and Pulitzer Broadcasting—are considered much less likely to want to part with their station holdings than Ronald O. Perelman, the New World chief who made his deal with Fox. The ABC and NBC major-market station owners are highly diversified communications companies (many with cable and newspaper holdings) that analysts regard as longtime, "traditional" affiliate broadcasters.

"It's really a stretch to envisage ABC or NBC making wholesale acquisitions of those groups," says John Reidy, media analyst for Smith Barney. "If anything, those networks will pursue stations on a selective basis for the next few years. The New World deal was

unique in that all of the affiliations already come under Fox."

The New World stations' precedent-setting affiliation/reciprocal programming agreement with Fox in May 1994 triggered a frenzy of affiliation switches and station trading. To head off other affiliation defections, ABC, NBC and CBS extended many affiliation agreements with their stations—in many cases with 10-year contracts. Those long-term deals now make it more difficult for ABC and NBC to acquire station groups that own properties affiliated with more than one network. A Big Four O&O group never has operated a station affiliated with a competing

network, and very likely never will.

Still the big group owners would probably listen if ABC or NBC came up with the right price for one or several of their stations. Yet station brokers don't expect either network to pay the 12-to-20-times-cash flow multiples that large-market stations have been commanding in the current overheated marketplace.

A senior executive at NBC said that the

network will concentrate on acquiring individual stations that are "strategically viable as well as providing real investment opportunities." An ABC station group source said that

Reaching for the New 35% Sky

Television's largest station group owners

Station Group	Total Stations	% U.S. Coverage (UHF stations discounted 50%)
Fox/New World*	21	34.1%
Westinghouse/CBS	14	31.0%
Tribune Broadcasting	16 (WB affiliates)	25.0%
NBC	11	24.2%
Disney/ABC	10	24.1%
Chris-Craft/United	8 (UPN affiliates)	17.7%

*Total includes acquisitions pending FCC approval. Fox has said it plans to sell WITI-TV in Milwaukee due to "overlap" with its Chicago station, WFLD

TV STATIONS

Silver King Communications' recent decision to join The Association of Local Television Stations has bolstered the declining membership ranks of the Washington, D.C.-based lobbying organization. Over the past five years, ALTV (formerly known as INTV: The Association of Independent Television Stations) has seen the Fox-owned TV stations as well as some network affiliates leave the organization as those stations have expanded the number of hours of network-supplied programming. And as many of the remaining independent stations have become affiliates of the WB and UPN networks over the last two years, there has been growing speculation about INTV's continued relevance in a network-oriented TV universe. However, under the name change to ALTV, the organization has found new life, especially with the decision by Barry Diller-controlled Silver King to join up. Adam Ware, executive vp in charge of distribution for Silver King, said the decision reflects his company's recognition of "the value of and need for local broadcasting" and ALTV's "achievements in this area." Silver King, owner of a dozen UHF stations, is expected to shed most of its Home Shopping Network programming by fall 1998 and is studying acquisitions of entertainment, sports and news programming.

Tom Cairns, director of employee relations at NBC-owned WCAU-TV in Philadelphia, has been promoted to the new post of vp of employee relations of the NBC Television Stations Group. Cairns will be responsible for employee relations at NBC's 11 owned-and-operated stations. —By Michael Freeman



Chris Craft/United Television launches *News Scope*, a daily, hour-long news and information program September 16th.

New York • Los Angeles • San Francisco • Minneapolis • Phoenix • Portland

NEWSPAPERS

Media General has spent some \$1 billion on acquisitions in the past year to strengthen its position in the Southeast. The Richmond, Va.-based company owns the *Richmond Times-Dispatch* (circulation 210,000 daily, 245,000 Sunday) and *The Tampa Tribune* (265,000 daily, 365,000 Sunday) in Florida. Last month, Media General agreed to buy Lexington, Ky.-based Park Acquisitions, the parent of Park Communications, for \$710 million. In June, Media General agreed to pay \$38 million for Register Publishing Co.'s *Danville* (Ill.) *Register & Bee* (23,000 daily, 27,000 Sunday). Last October, the company bought four Virginia dailies with a combined circulation of 81,000 for \$230 million from Florida-based Worrell Enterprises. In the Park acquisition, MG gets 10 network-affiliated TV stations, 28 daily papers and 82 weeklies. Park's dailies in the Southeast, all with less than 23,000 circulation, are in Virginia, North Carolina and Kentucky. Park's other small dailies are in Idaho, Illinois, Indiana, Michigan, Minnesota, New York, North Dakota and Oklahoma. Bob Pendergast, Media General vp, says the company plans to sell the Park dailies outside of the Southeast.

Resident Publications, the Manhattan-based publisher of five New York City free weekly community newspapers with a combined circulation of 210,000, has launched a sixth monthly publication for Harlem. *Resident Community News* hits uptown newsstands today with an initial press run of 25,000. The paper is expected to go weekly by January, with circulation of about 40,000 at that time. Advertisers include Chase Manhattan Bank, Citibank and HIP. Ad revenue for the first issue totaled more than \$20,000. The paper will give Harlem residents community news, lifestyle coverage on housing, education and health, business and religion columns as well as coupons. Harlem is now experiencing a revitalization, with national retail chains including Blockbuster and Foot Locker already in the neighborhood and The Gap, Disney and Sony Theaters planning to have outlets by 1998. Resident's other publications are in Manhattan and Queens. The company plans to expand to other markets including Long Island, Brooklyn and the Bronx. —By Anya Sacharow

his network will "look at any deal out there," which indicates there may be some interest in a broader group buy.

Although analysts consider it a long shot, Disney-ABC may have a willing takeover target in Young Broadcasting's 13-station group (accounting for about 9 percent U.S. coverage). Disney, which already owns a 14-percent stake in Young, recently sold its Los Angeles inde-

pendent station, KCAL-TV, to the company to satisfy FCC regulations. Disney also owns KABC-TV in L.A., and duopoly rules forbid one group from owning two stations in the same market. But an executive of another station group with a property in L.A. said that Disney is "banking" on the FCC to eventually loosen the dual-ownership rule, thus possibly paving the way for an acquisition of Young. ■

Stumping for Pols' Dollars

Dailies seeking to reclaim declining share of political ad spending

NEWSPAPERS / By Anya Sacharow

Newspapers this year are fighting to reverse the steady decline in their share of political advertising dollars with a variety of national and local efforts to make dailies more appealing to campaigns. Newspapers, which used to heavily complement spot TV buys by politicians, have fallen to less than a 3 percent share of the category. Political advertising in newspapers totaled \$10.8 million in 1994, 2.7 percent of the \$394.8 million spent on political ads, according to Competitive Media Reporting. Just two years earlier, newspapers' share of the spending was 5.7 percent (see chart).

Jim Healy, vp of advertising sales for the Newspaper Association of America, says the industry is hoping to boost its share of political spending by 1 to 2 percent this election year. As November draws closer, newspapers will be pitching opportunities that broadcast cannot. Spot TV time will be very tight, and expensive, for local candidates. "One advantage of print is that we can always go up a page," says Shaun O'L. Higgins, director of sales and marketing for Cowles Publishing's *The Spokesman-Review* in Spokane, Wash. "TV can't add hours to the day."

Local political advertising can be placed in papers late and be tightly zoned to particular areas. Papers also are promoting guaranteed delivery of zoned ads at a given time and day, such as the morning of an election. Cathy Mar-

tin, an ad manager at the *Houston Chronicle*, says the paper has sold polybags to local candidates for Election Day and two days before. "The political candidates are pushing for print," Martin says. "They see more value to it."

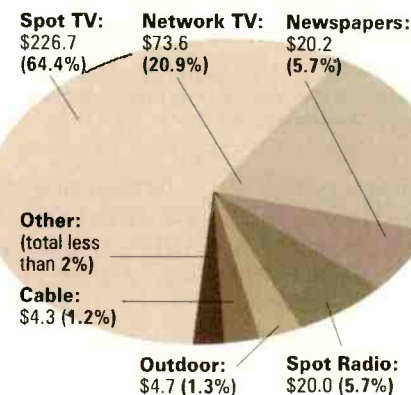
Since the 1994 elections, the NAA has been targeting political consultants to raise candidates' awareness about newspapers. Higgins, who is leading the NAA's efforts, says that 9 percent of voters make their decisions based on information from newspapers. The NAA has run ads in *Campaigns & Elections* magazine to

directly reach the consultants. Newspapers also have offered to reduce ad rates for political advertisers, created shorter acceptance deadlines, integrated audiotext with print advertising and sold ad packages combining Internet publications with print products. Higgins projects that by 1998 newspapers will be able to zone advertising to political districts, in addition to retail ones. The NAA has also conducted seminars for newspaper sales executives on different strategies for selling retail ads and political ads.

Cathy Brewis, advertising director for McClatchy Newspapers' *Tacoma News Tribune* in Washington, in 1992 began several efforts to attract more political advertising, including lowering rates and hosting a media forum for local and state candidates on editorial coverage and marketing opportunities. Brewis said the *Tribune* had a 30 percent increase in political advertising between 1991 and 1995. ■

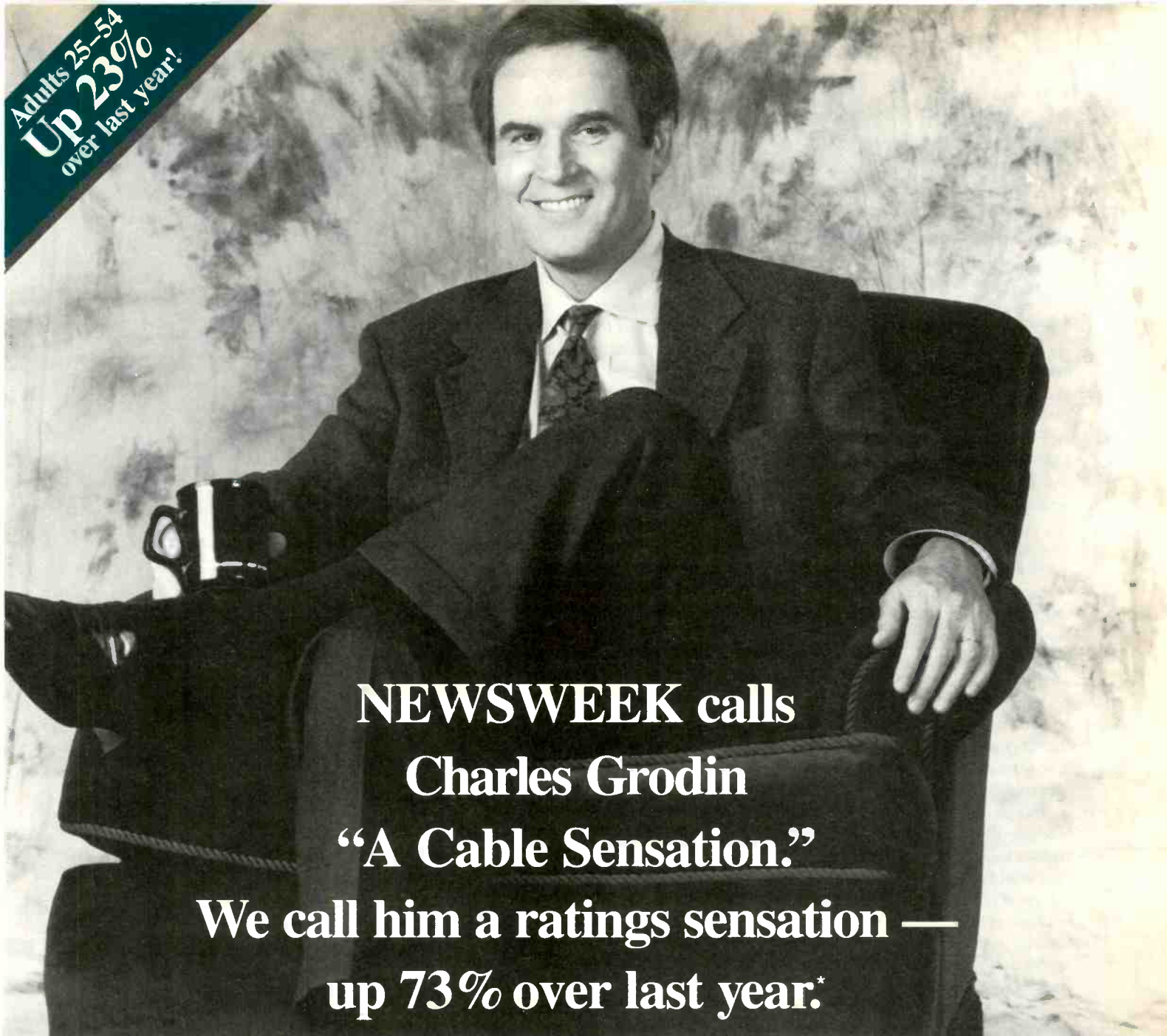
Papers Eye a Bigger Slice

U.S. campaign spending by candidates and advocacy groups totaled \$352 million in 1992 (\$ in millions):



Source: Competitive Media Reporting

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Nielsen Media Research M-F, 10-11pm, 2nd qtr, 96 vs 95
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LETTERS TO THE EDITOR

The Search for Good Research

We read with interest [an opinion piece by Jane Beresford of BJK&E Media Group] in the July 8 issue of *Mediaweek*. Although we appreciate your views on the state of magazine research, we must respond to several incorrect and misleading statements in the article.

First, response rates for the personal interview have not declined at all over the past 10 years. There has been a small but noticeable increase in personal interview response rates over this time. At the same time, MRI has also not increased the total number of measured consumer and trade publications in the survey. We have made every attempt to limit any substantial additions to the personal interview.

Second, response rates for the product booklet have remained remarkably consistent over the past six years and are only modestly down from those obtained 10 years ago. MRI has also increased the product booklet incentive to \$20 this year to prevent any decline in the product booklet response rate.

Third, your article implied that our competitor should be commended for "unburdening" the product booklet by 25 percent for each respondent. Unfortunately, you did not note that any version of SMRB's product questionnaire is still 25 percent longer than our product booklet and is reproduced in an extralegal -size booklet. By any standard, our booklet is substantially less burdensome to the respondent than is our competitor's.

Fourth, we have shared data with the industry indicating that MRI's methodology does show substantial correlation between readership and circulation change. In fact, the data showed readership tracked more closely with circulation than did comparable figures for the "through-the-book" procedure over time. Still, many of these changes are observable over time and require relatively large circulation changes. We have maintained (and still do) that

there is no necessary correlation between circulation and readership changes over time. There are simply too many interesting factors to assert or assume a straightforward one-to-one relationship. We are willing to discuss this issue.

Fifth, no survey, regardless of the readership methodology employed, has successfully captured an "acceptable" count of primary readers. Regardless of methodology, studies consistently obtain an overstatement of primary readership. The evidence suggests that overstatement is neither a property of the recent reading

method nor of MRI's implementation of that method. Rather, the problem lies in the "social desirability" of claiming purchase or subscription.

Thomas J. Murphy
VP/Sales
Mediamark Research
New York, N.Y.

"No magazine readership survey, regardless of the readership methodology employed, has successfully captured an 'acceptable' count of primary readers."

The Value of Emmy

Winning an Emmy Award means a lot more than your article of July 22 suggested. *Cheers* ended its first season 74th in the Neilsens out of the 98

shows in prime time. After it won best comedy series in 1983, NBC gave it another chance.

All of the following shows probably would have been axed early on if they hadn't been rescued by that golden statuette that looks so much like an angel: *Hill Street Blues*, *Mission: Impossible*, *Cagney & Lacey*, *Picket Fences*, *Santa Barbara*, *The \$100,000 Pyramid*. Stars like Peter Falk owe their fame and success to early wins.

Thomas O'Neil
Author, 'The Emmys' (Penguin Books),
and Editorial Director,
Hearst Magazines Enterprises
New York, N.Y.

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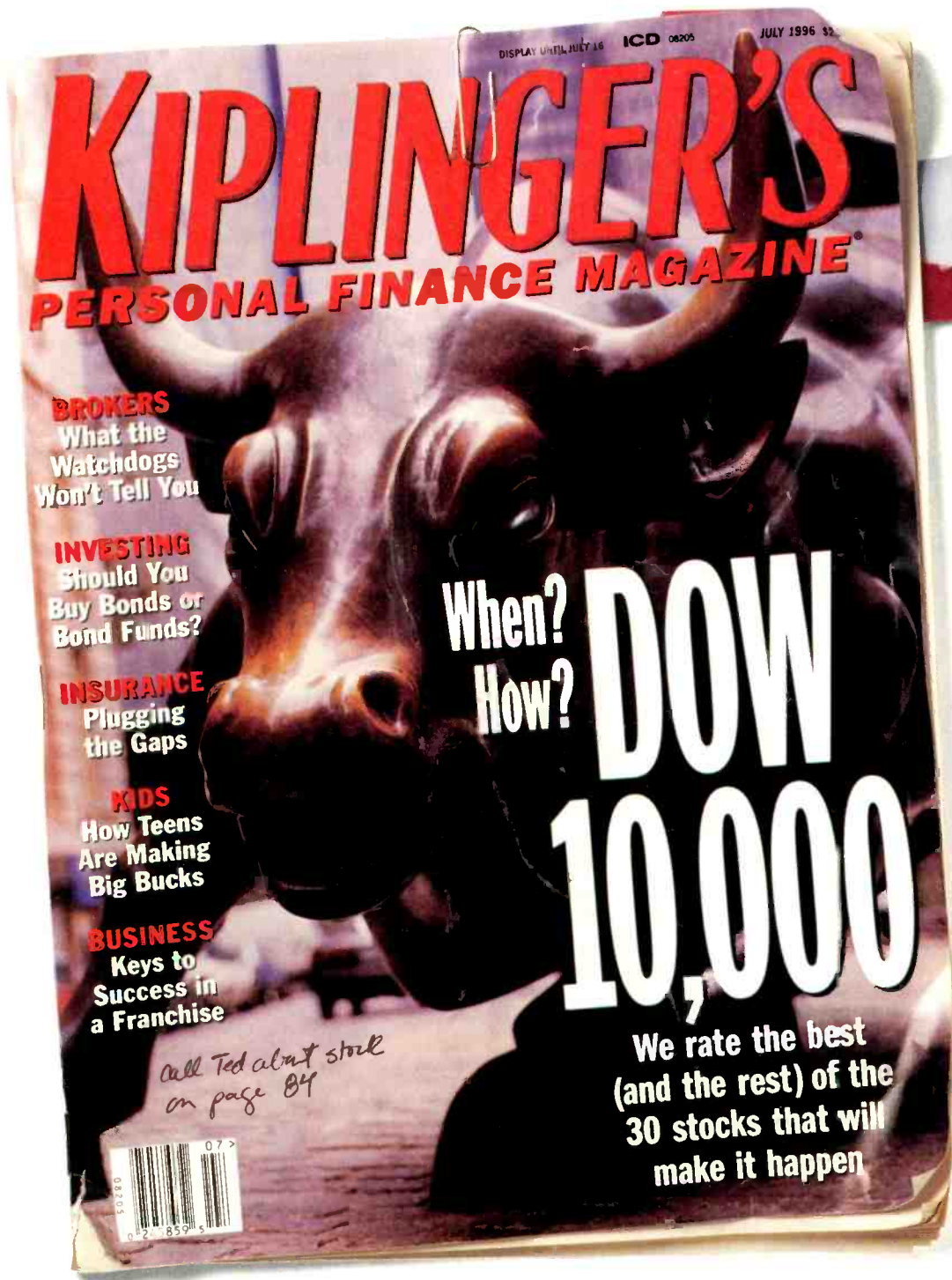
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WASHINGTON
Alicia Mundy

From Sea to Shining C-Span

The network of Congress just might score a coup this year in covering the political conventions



There was a time when the Big Three networks covered the presidential political conventions like a cheap after-shave on two days of stubble. The cameras were everywhere, and the result was simultaneously smelly and scratchy, but by God, it was American democracy in action.

That type of network coverage has gone the way of Joe Namath's Brut commercials. In its place are sanitized, synchronized glimpses of pre-packaged political Kodak moments. Except, that is, on the network that time forgot, C-Span.

Once again, C-Span is planning to air gavel-to-gavel coverage of the Republican and Democratic Conventions, as well as five days of the GOP platform hearings, and the self-named Reform Party's events. It's the third go round for C-Span, but this will be the first time the net goes it totally alone. The major broadcasters took a look at the likely GOP scenario in San Diego and the staged surprises planned by the Dems in Chicago, and decided to take a pass. So, what has emerged is a symbiotic relationship between C-Span, which gets citizenship Brownie points for airing the affairs of state before a potential audience of 68 million viewers; and the networks, which get off the hook. And of course, people who are either political junkies or woefully lacking in lifestyle choices get a full day, every day, of America's best live entertainment.

For two weeks, starting Aug. 5, and another week, Aug. 26-30, C-Span is king of the hill. The major nets have planned to air some of the key speeches (Gen. Colin Powell's and GOP Congresswoman Susan Molinari), and will show about an hour of Sen. Bob Dole's acceptance speech live. But only C-Span will present them all, including the not-ready-for-prime-time-pols, uncut, unfiltered, unedited for family viewing.

There's something endearingly naive about C-Span's unrepentant enthusiasm and its Boy-Scout approach to duty. When political programming director Steve Scully calls C-Span's endless coverage a "noble mission," you just want to pin a medal on him and shake his hand.

But even veteran newscasters at ABC and NBC think that C-Span's programmers have some method to their madness. "We keep hearing that people won't watch political events for a long period, that they don't attract viewers or sponsors, that the conventions are so phony that only masochists and the people running them tune in," says a well-known ABC News

personality who did not want to speak for attribution. "But I think because of all that has happened this year—Buchanan, Dole's mistakes, Whitewater, Hillary's image, Clinton—Americans are actually looking forward to the conventions. Not for serious news about their leaders, mind you, but to see how well or, more likely, how badly the two parties pull them off. And for that reason, I think we missed the call when we decided to so severely limit our coverage



and leave the field to C-Span," he adds.

Well, that's what C-Span thinks, too. Says Scully, "We are going gavel-to-gavel because that's the best way to give Americans the complete picture." And he's quite clear that there's a lot of star-spangled emotion in C-Span's commitment to its coverage: "This is history in action," he says, "and the people watching it are part of political history."

Platitudes aside, Scully admits that C-Span will do well by doing good this year. Once viewers turn in the cable channel for coverage, they're not going to switch to the nets at night for the big speeches and the commercial breaks; they'll stay put. Conveniently, the Republicans are providing more entertainment than usual: the platform hearings, usually pretty soporific stuff, hold the promise of a fight between the pro-choice and pro-life components of the party. Then there's the opening act, Sunday, Aug. 11, when Pat Buchanan and his sister Bay lead a demonstration among Christian-right activists outside the San Diego convention hall.

If the specter of the 12 disciples playing the Chicago 7 proves unappealing, the truly confused can turn to C-Span 2 for live coverage of the Reform Party's caucus an hour away in Long Beach, where Ross Perot will confront Dick "I am somebody" Lamm for their Third Party nomination. The oddity of that outing merits its own network, as Scully explains, "because it hasn't happened in almost a century where a serious third party had a candidate battle."

The nostalgia of politics is leading to the politics of nostalgia at C-Span 2. The network will be running reels of fiery speeches (skip Alvin Barkley) and wild highlights of past conventions, including the glitz and the slips. "I think the segments of old conventions really put a lot of today's politics in perspective," says Scully. Unfortunately, it's also likely to make today's politicians look even slicker than they already do.

Is conventional convention coverage to go the way of dinosaurs? Scully doesn't think it should. Curiously, neither do several newscasters in Washington at the major networks. Five household names who wished to remain anonymous (since they are distaff voices at their own stations) say that their bosses should have scheduled more live convention time, and more of it uninterrupted by analysts. "Remember how Clinton got the biggest (poll) bounce in history after the

'92 convention?" asks Scully. "You can't tell us that the convention appearance doesn't make a difference with the electorate." A CBS political reporter agrees. "The parties at their best use the convention to re-present their candidate to the people, to repackage him. And if they don't do a good job, like the GOP with Bush after Houston, the voters sense it immediately. The conventions, for all of their staging, are critical to the image of the candidate as leader. I think we're blowing it by not showing more."

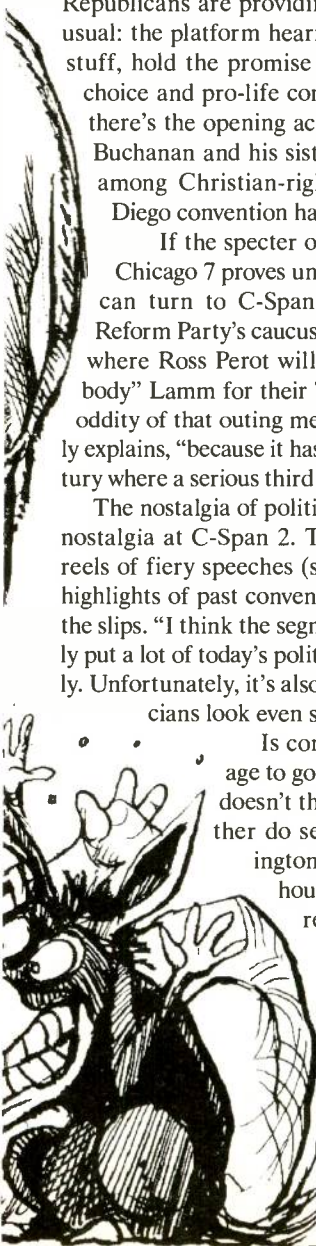
There was never any question at C-Span that the cable network would show it all, even those two dead days between Colin Powell's speech scheduled for Monday night, Aug. 12, and Dole's entrance late on Thursday, Aug. 15. Scully and his boss, C-Span czar Brian Lamb, don't think there's such a thing as a "down day"

"I think Americans are actually looking forward to the conventions... to see how badly the two parties pull them off."

at a national convention. "Look," says Scully intensely, "It was a 'down day' the night Pat Buchanan gave his speech in Houston. No one could have predicted what was going to happen. And look what happened in 1988, when Clinton did the nomination speech for Michael Dukakis. He was a national figure from that moment. There will always be surprises at the conventions, newcomers making a name for themselves, controversial issues suddenly dropping into the mix."

In addition to the unfettered airing of convention prattle, C-Span will run analysis by some of the usual suspects—former GOP power broker James Baker, former VP Dan Quayle, and Tom Dewey Jr. And, of course, they've got a full lineup of call-in shows slotted around live convention events. These days, viewers have a choice of two lines to call in: pro-Clinton and anti-Clinton. Brian Lamb opted for the dual-line approach when he saw that the anti-Clinton calls were piling up, leading him to be concerned about organized call-ins among Republican activists. Giving the audience (and the host) a choice in call lines has fired up conservatives, who viewed Lamb, a former GOP politico, as one of their family. But, a C-Span staffer says, "We have to get a healthy dialogue going on the air and we must try to present balance. When one political segment is consistently dominating, we have to break it up. It will be much better for the audience during the convention shows to hear different opinions from callers."

One interesting factoid—despite competition during prime time from the Big Three and Fox, C-Span



WASHINGTON

has no, repeat, *no* trouble booking politicians as guests during their convention shows. Just as some networks tout the buying habits of the various demographic segments of their viewership, Scully proclaims his own favorite stat: some 92 percent of C-Span's audience in 1992 actually went to the polls. "You want to reach voters?" he asks. "We've got them."

Some 92 percent of C-Span's audience in 1992 went to the polls.

"You want to reach voters?" Scully asks. "We've got them."

Separately, on the subject of the conventions, news junkies in Washington will be watching to see how Fox, the network of the young, urban, hip audience, will cover the confabs. With former (oh, does a political consultant ever *really* retire?) politico Roger Ailes now running Fox's news division, the network is expected to try out some of its new, improved political news packaging during the conventions, in preparation for the big kickoff of its cable news channel in October. Political Director Emily Rooney says she's got the

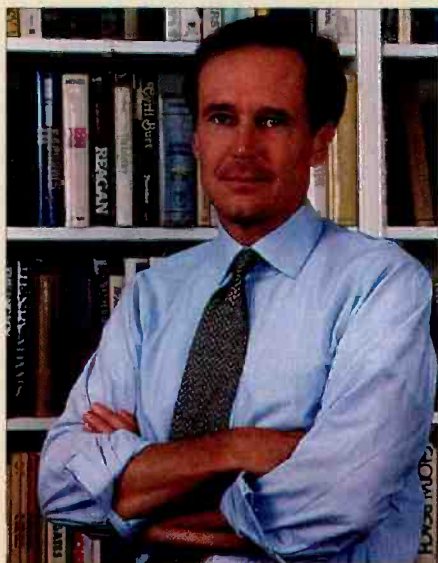
green light to produce as much political programming as possible, starting right now. Vacations in the news division have been cancelled. Though in-depth Fox network coverage will air mostly at the option of its affiliates, it will show at least two (three in New York) breaks during prime time from the convention. Rooney's team of 90 (yes, 90) has to produce convention coverage from 3 a.m. Pacific Time (for the 6 a.m. East Coast news shows) to about 1 a.m. West Coast time (to catch the last moments of each convention night). "It's good practice for the 24-hour news channel, I guess," said Rooney. She's put together about two dozen political feature packages, including one on the controversy of immigration in California, to supplement convention spots, or speeches on the issue if it arises.

And, not to be usurped in the nostalgia category, Fox has taped up packages of archive footage of old conventions.

Which makes you wonder if the Federal Election Commission might not come across a few write-in ballots for Hubert Horatio Humphrey come November 6. ■

Below the Beltway...

The news that James Fallows, journalism's answer to doomsday prophet Jeremiah, will become the new editor at *U.S. News & World Report* has certainly unnerved some staffers. Since Fallows' book, *Breaking The News*:



How the Media Undermines American Democracy, skewers print reporters who comment on TV for filthy lucre, it includes some swipes at *U.S. News* political writer Steve Roberts, and his wife, ABC commentator Cokie. Roberts has taken a wait-and-see attitude in his few interviews so far on the change in editors.

Fallows is replacing a duet, Mimi McLoughlin and husband Mike Ruby, who were pretty popular and kept *U.S. News* in the weekly-magazine battle. They came to power in late 1989 after several prominent names had passed through the post, including David Gergen and Roger Rosenblatt, amid continuing battles between the hard-news camp and those who favor "news you can use," or service journalism. Mike and Mimi were the faves of the hard-news groupies. It remains to be seen

Some *U.S. News*-ers aren't giving new editor Fallows a warm welcome

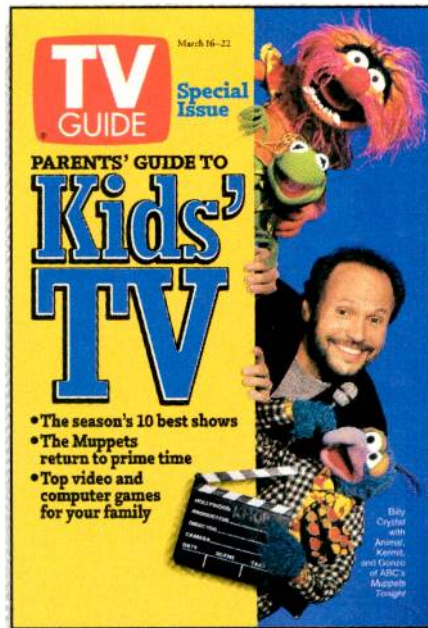
which camp will embrace Fallows, who hails from the decidedly more cerebral *The Atlantic*.

Meantime, over at the newspapers of record, *The New York Times* continued its full frontal assault on *The Washington Post* on Sunday, July 21, when the *Times* ran a front-page piece on President Clinton's decision-making team. The Sunday before, the *Post* had done its take on that topic, with a sonnambulant story called "Clinton merges Policy and Politics," in which it was revealed that "the relationship between the executive branch and Clinton's political advisers works in both directions."

On July 21, the *Times* showed *how* it works with a detailed explanation of his policy and political teams' interconnections, including a seating chart of their somewhat secret meetings and information such as why food is forbidden (it's distracting) as well as times and dates of some meetings and notes from the agenda. A *Post* editor said, "Hey, they won this round. But don't wait for us to congratulate them." ■

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HOLLYWOOD

Betsy Sharkey

Forecast Clear on 'The Cape'

A new, high-concept
drama series from
MTM looks to
make a splash
in syndication



In late July, Corbin Bernsen called as he was on his way home after a day in Los Angeles, shooting a segment of the fourth episode of *The Cape*. L.A. was the last place he expected to be, he says, let alone working on *The Cape*.

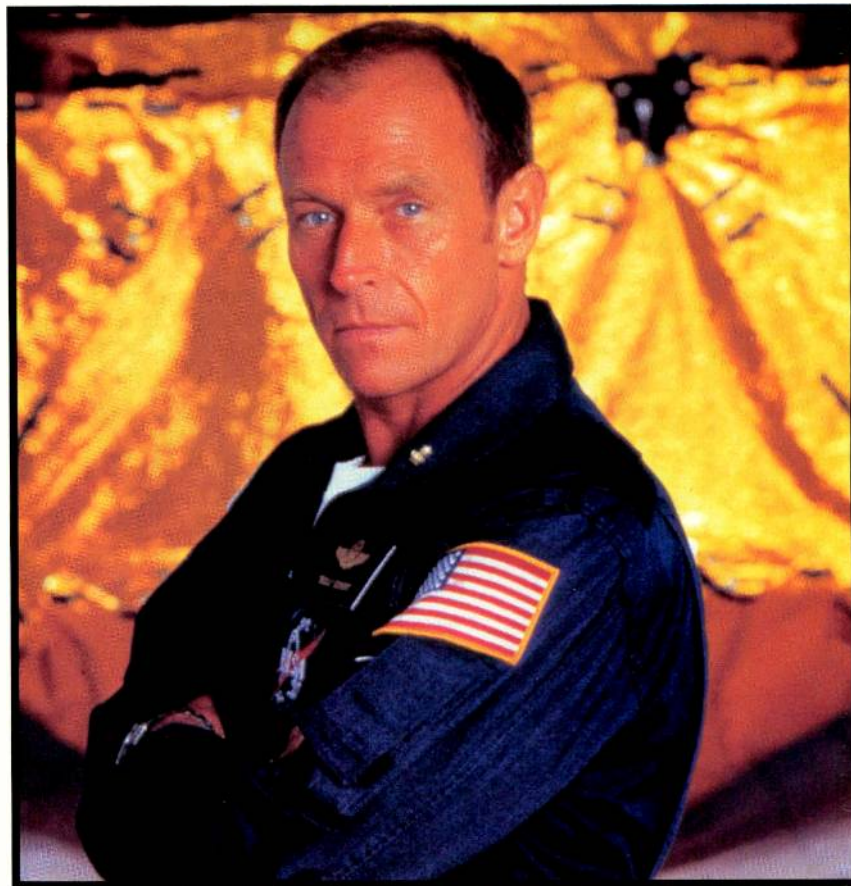
The new syndicated drama, in which Bernsen is the star, follows the lives of a crew of veteran astronauts led by Bernsen's character, Bull Eckert, and the ASCANS, the astronauts in training. *The Cape* will premiere with a two-hour movie the first week in September on more than 200 TV stations around the country, including all the major markets. Many of the stations are network affiliates, both majors and minis, including KCBS in Los Angeles and WWOR in New York.

Nine months ago, Bernsen, who was getting offers for both film and television projects, couldn't be enticed by any syndicated show, including this one. At the time, *The Cape* was little more than a two-word concept, but it was, in Hollywood terms, a high-concept proposition. Still he said no.

"I had just moved to England with my family...and it was syndication," Bernsen says. "In the beginning, I said, 'I don't even want to see it, space and all that stuff—I want something real.' So it kind of went away from us." Six months later, his manager and agents sent him the script of the two-hour pilot and asked him once again to consider the project, the first syndicated show to be produced by the newly reconstructed MTM Television under president Michael Ogiens. "I've been fortunate enough to do a couple of great pilots; *L.A. Law* was a great pilot script," says the actor, who played the indelible Arnie Becker, a divorce attorney on the award-winning Steven Bochco drama, whose womanizing always caught up with him. "I read the script and that was it. This was a great pilot script." Now Bernsen is hoping that the ensemble drama is not only a

success in its own right, but a creative groundbreaker, changing in a fundamental way the "characteristics" of syndicated programming.

"Until now, syndication has been thought of as talk shows, shows that have already been on a network, genre shows like *Star Trek*, or ones like *Baywatch*, with these muscley guys," says Bernsen. "Nobody has tried straight ensemble drama, drama deserving to be on at 9 or 10 on any network. I hope we're the ones to open it up, create a new arena that allows actors, writers and technicians to have another place to pour their creative energies into." The fact that Bernsen, an established actor with a high profile in television, leads a cast that includes a number of well-known faces such as Adam Baldwin, the Area 51



Bernsen was cool to the concept for *The Cape*, but MTM's commitment landed him

commander in the summer box-office smash *Independence Day*, already sets *The Cape* apart. Then too, there are the production principals, who together bring an extensive string of credits, primarily in film and network television, as well as both Academy and Emmy awards on their shelves.

That was the design from the beginning, according to Sharon Hall, vp of syndication, specials and children's pro-

gramming for MTM Television. "We wanted to produce network-quality because for all intents and purposes, we're the network, we've cleared an unwired network of 92 percent of the country," Hall says. That promise, and the people already attached to the project, helped convince executive producer Gil Grant to take on the task of show runner for *The Cape*. The show is produced in association with ZM Productions, the company run by two of the show's other executive producers, George Zaloom and Les Mayfield. ZM is probably best known for its Emmy-winning documentary *Hearts of Darkness: A Filmmaker's Apocalypse* and producing the surprise hit *Encino Man*.

The other two executive producers are Kary Antholis, who heads TV development at ZM and won an Oscar this year for his documentary short for HBO, *One Survivor Remembers*; and writer Paris Qualles, whose credits

produce a series." For MTM, *The Cape* was not just another show to shove into the syndication pipeline. It would say a lot to the marketplace about how the studio intended to do business in the '90s.

"We wanted our first show out the door to have a high-end look to it," Hall says. "And we don't discriminate between syndication and network in terms of development quality." In that, many station executives who bought the show, which will also be seen in 66 countries, agree.

"It's a very affiliate-friendly show," says an executive with a major station group, who initially bought *The Cape* because the stations were able to negotiate a better price for *America's Funniest Home Videos*, another show being distributed by MTM. "Initially when we saw the show, we said it's not a traditional action-adventure hour, it's very different. I think it's more suited for affiliates to use as a



MTM TV's Hall: "For all intents and purposes, we're the network."

include *Law & Order*, *Lois & Clark*, *Quantum Leap* and *China Beach*, among others.

"I had never done a syndicated show. I'd always written and produced network series. So I had some reservations about it, primarily because of the quality level of syndicated shows out there," says Grant, whose credits include the ABC drama *McKenna* and the period series *Covington Cross*, among others. "[MTM] assured me they wanted to try to break a new barrier in the syndicated market. And being given 22 episodes instead of 13, or even six, was a huge draw." The idea that the studio became the network also appealed to Grant. "One less set of people giving you advice," he says. "Sharon and I sat in the casting room and decided on who we wanted and then brought in one person, Mike Ogiens, and said, 'What do you think?' So it's been a very streamlined, unencumbered, blissful way to

"I had some reservations . . . primarily because of the quality level of syndicated shows out there." — Gil Grant

counter to the NFL this fall or in late fringe, instead of pairing up with a *Hercules*, *Xena* or *Deep Space Nine*."

Leslie Glenn, director of programming and creative services for WWOR, put the show on her station at 9 p.m. on Friday, one of the critical nights that the UPN affiliate doesn't have network programming. WWOR does not include *America's Funniest* on its program slate, so *The Cape*, she says, was bought solely on its own merit. "All the shows we put on we hope will have that network feel, and *The Cape* absolutely delivers," Glenn says. "On a Friday evening we obviously have tough competition against it, but it's a quality show and I think it's going to be a big performer for us."

The Cape comes to the marketplace at a good time. In the wake of the success last summer of *Apollo 13*, and the work on an international space station getting under way, there is a renewed interest in the space program. And then, television audiences, both here and abroad, love heroes. Hall got a taste of that when MTM took the idea to MIP-COM last fall.

"Michael Ogiens and I got on a plane with a sales tape under our arms and the bare-bones sketches of the kind of characters we wanted to portray in this program," says Hall. At this point, no one had been cast. "We went with the thought: Let's float the idea and see if there's any interest. It wasn't a full court press." But the response was so good that Ogiens and Hall, upon returning, committed the studio to make a two-hour movie and to develop the series.

Though MTM would have gone forward regardless, cooperation from NASA has enabled the studio to take



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—AS REPORTED BY
NEWSWEEK'S HOWARD FINEMAN

In the upcoming months, the country will watch as the presidential candidates begin debating the issues. With Ross Perot back in the picture, you can be sure he'll unleash his "take no prisoners" attitude towards them as well. It's an attitude Newsweek writer Howard Fineman discovered might have something to do with Mr. Perot's favorite reading material.

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HOLLYWOOD

a budget that is reportedly in the \$1.2 million-per-episode range and make it look at least twice that. (The cast and crew split their time between sound stages in Los Angeles and Central Florida near the Kennedy Space Center.)

The national space agency does not have script or creative approval of any sort over *The Cape*, but the production is being given unprecedented access to the KSC—everything from the launch pad to the assembly room. The show will be built around three story lines each week, one major plot line into which two smaller stories will be interwoven. What it won't be, says Grant, is an *ER* with astronauts, nor *Baywatch* on the launch pad, for that matter.

"It's a bigger-canvas show than *ER*," he says. "*ER* is blessed with this great set and they're able to stay in that set and move the camera around like crazy. The Kennedy Space Center is so huge, it's going to be a different feel altogether." The creative team is trying to

capture the nostalgia a generation felt about the space program, the walk on the moon, Apollo 13, without turning *The Cape* into a period piece.

"You just say '*The Cape*' and it evokes images and feelings," Grant says. "We wanted to keep that, but at the same time we didn't want to get stuck in the past." For Bernsen, *The Cape* is ultimately about the character, one that is a counterpoint to Arnie Becker. Bull is a hero, though a conflicted one, Bernsen promises, torn between his family and a job he loves. "Tomorrow I have the first scene where Bull gets angry, and I don't know the level to which he's willing to show his temper. I know he's got one, if nothing else by virtue of the fact I have one and a part of me is in there. It's fun, and tomorrow we get to find out." But on this day, the fun of the job took a different form. His family was on the set watching the shoot. "One of my little sons—he's four—says he wants to be an astronaut now," says Bernsen. "When you can have that kind of effect on people, you know you're doing something good." ■

Remember the fable about the wolf in sheep's clothing? Apparently Malik Yoba and Michael DeLorenzo, the costars of *New York Undercover*, did not.

First, some context. When the six *Friends* friends launched their salary boycott last month, it sent a shiver down the spine of most Hollywood



No more Mr. Nice Guy: Wolf refused *NYU* actors' demands

The Backlot...

television producers. As the stars of a top prime-time show on NBC, these friends have considerable leverage. As a united front, they represented a frightening force. And they wanted more money, especially since the series had just been sold into syndication for an estimated \$4 million per episode.

So when the two leads of *New York Undercover* declined to show up for the first day of shooting for the fall drama that airs each week on Fox, producers across town held their breath to see what executive producer Dick Wolf would do.

Wolf has a reputation for being a nice guy. But even nice guys can get angry. Wolf reacted quickly and with outrage.

sion, which funds the show, would "negotiate with a gun to our heads."

Wolf promised to write both Yoba and DeLorenzo out of the first episode—and in a way that would make it impossible for them to return. The actors would appear only as bloody heaps on the ground, the victims of a gun battle. It's tough out there on the streets of New York.

By Wednesday, Universal Television had filed a \$1.2 million lawsuit against the two actors, charging breach of contract. Among the actors' demands were "better food and a gym," as well as a boost in pay, from the low \$20,000s to \$75,000 per episode.

On Thursday, it was over. DeLorenzo and Yoba were back on the set, at the same salary and eating the same food.

Wolf said he didn't want to rub the actors' noses in it. It was, he explained, the economic reality of the business. If you're producing a show at a deficit, there simply isn't "more money" to spend.

"All I can say is, 'Thank God for Dick Wolf,'" said an executive at another television production company. "If Dick had folded, I think we would have been under siege until someone made that stand." ■

Undercover, unlike *Friends*, is not a top-10 show. It has not been sold into syndication. And it continues to be produced at a deficit. Not only did Wolf decline to meet the salary and contract demands of Yoba and DeLorenzo, he also moved with lightning speed to control the damage.

On Monday, July 22, Yoba and DeLorenzo failed to show up on the set, and the story was leaked to the Hollywood trades. On Tuesday, Wolf reacted by publicly blasting the actors for putting the livelihood of everyone connected with the show in jeopardy and said neither he nor Universal Televi-

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TV Production

By T.L. Stanley

'America's Funniest'
creator Vin DiBona
is cooking up a
'90s take on 'The Ed
Sullivan Show' for
network prime time

Variety Is His Spice

Vin DiBona wants to raise the curtain again on variety shows. Having grown up on the genre, DiBona, who heads one of Hollywood's most successful small independent production companies, is working to revive it. He thinks variety is just the kind of family-friendly entertainment that could work well within the current political climate and TV landscape. The networks—which are always looking for new ideas and, these days, are trolling for a formula that works well at 8 p.m.—agree. DiBona, through his Vin DiBona Productions, has been asked by executives at several

broadcast networks to come up with a concept for a prime-time variety series.

DiBona, a four-time Emmy winner whose production company created the goofball ABC and international hit *America's Funniest Home Videos*, says comedy will be the engine that drives his new variety show. The host is also vital, he says; it must be someone likeable, someone audiences can relate to

and want to tune in to see week after week. True to the genre's '50s-through-'70s roots, music, sketches and dance also will be featured in the new vehicle. "Somewhere between VH1 and *Ed Sullivan*, there's a good show," DiBona says. "Everything has to intertwine with the comedy. It has to be new meets old, with a little *Three Stooges* thrown in too."

For inspiration, DiBona has scanned some of the most popular international variety shows, including *Sabado Gigante*, the long-running Spanish-language series that keeps audiences rapt for three consecutive hours each weekend with such segments as baby races shown back-to-back with the hottest Latin singing stars.

DiBona's company has one previous attempt at a prime-time variety series, *The Big Show*, which it developed for ABC in 1993. The network passed and went with another comedy-variety project, *The Paula Poundstone Show*, which lasted only two episodes.

Working with DiBona to create the new show is Chris Bearde, a veteran of *The Sonny and Cher Show* and *The Gong Show*. Bearde joined DiBona nearly two years ago when he brought *Sherman Oaks*, a sitcom, to the production house.

The series, which airs in late night on Showtime, marked the first sitcom for DiBona Productions and its first deal with the premium cable network. The irreverent show has been picked up for a second 22-episode season, and its cinema verité style may serve as a model for other projects that the company hopes to shop to the networks, DiBona says.

DiBona's 120-person company recently began filming a TV movie for ABC that will feature pop singer Paula Abdul in her acting debut. Abdul will be paired with the telefilm bad boy Adrian Pasdar for the telefilm, based on a true story of a woman who is raped and later unwittingly goes into business and falls in love with the rapist. The movie chronicles her fight to prosecute the man after discovering he's a criminal.

DiBona is also looking forward to the second of his *Totally Animals* specials for CBS to air on Aug. 15 (the first aired in late June). DiBona is hoping that *Animals*, hosted by John Ritter, becomes a recurring special for the network. "It's pure family entertainment," DiBona says. "It's the *Laugh-In* of animals."

Other projects in DiBona's development hopper include a daytime strip featuring husband-and-wife team Jim Lampley and Bree Walker and a series of specials for ABC based on the best-selling book *Chicken Soup for the Soul*. For the latter, DiBona envisions the programs as "*Forrest Gump* meets TV. It will be an old-fashioned storytelling show," he says. The drama would mix celebrities and possibly regular folks telling stories that would range from 90 seconds to 12 minutes in length. A host would pull the show together and introduce the segments.

DiBona says it's important to have a mix of projects to distinguish his company from the big Hollywood studios. "I've never stopped to think that I couldn't go from clip shows like *America's Funniest Home Videos* to movies and documentaries," he says. "It's important for



CHIP GRIFFIN

Host Ritter and friend on DiBona's *Totally Animals*

us as an indie producer to go in a different direction from the studios and do something no one else is thinking about.”

The WB's Tracy Vilar Acting Up For Minority Roles

Tracy Vilar plays a quick-witted, smart-mouthed high schooler in a new fall television series, but the Puerto Rican actress has weightier things than prime-time sitcoms on her mind.

Vilar, the New York-bred star of the WB's *The Steve Harvey Show*, is just as interested in the serious work that goes on behind the cameras as the zany action in front of them. There are two reasons for that, Vilar says. First, she wants to hone the non-star part of her creative talent; but possibly more important, she wants to be part of what she hopes is a growing number of minorities who develop, write and produce shows. Vilar says she is pleased that more roles have started to open up for minorities, but she still thinks the real work to be done—and the real gains to be made—will happen in the writing rooms and production offices.

“We need to get involved in the creative process,” Vilar says of blacks, Latinos and other minorities. “Until we do, there won't be enough shows that truly reflect our experience. Some of the things I see today just aren't real, and I think that's because minorities aren't the ones guiding the projects.”

There are some prime-time network programs targeted at minorities, but they are exclusively sitcoms, leaving a dearth of black or Latino-based dramas, Vilar notes. The actress, who had her own (short-lived) show on the WB last season, *First Time Out*, says she plans to pay close attention to how *Steve Harvey* is put together and run, closely watching veteran executive producers Winifred Hervey and Stan Lathan.

Vilar, who appeared at the recent Television Critics Association tour in Pasadena, Calif., with her *Harvey* costars, says she considers herself a role model for young Latinos because of the visibility she will have on the Monday-night (8:30 p.m.) sitcom. “When I was growing up, I didn't have any real role models from television,” Vilar says. “No one on TV was like me or my family or my friends.”

Hervey, who created the show, says he plans to use Vilar's activist nature to inject some important messages into the comedy. Vilar's character, Sophia Ortiz, will in large part be patterned after the actress, who is outspoken and politically aware.

That sensibility surely served Vilar well with actor/director Spike Lee, for whom she started working several years ago as a production assistant and then as an agent casting extras for his films. Vilar has appeared in four Lee films—*Do the Right Thing*, *Jungle Fever*, *Mo' Better Blues* and *Crooklyn*—and likely will continue working with the director on subsequent projects.

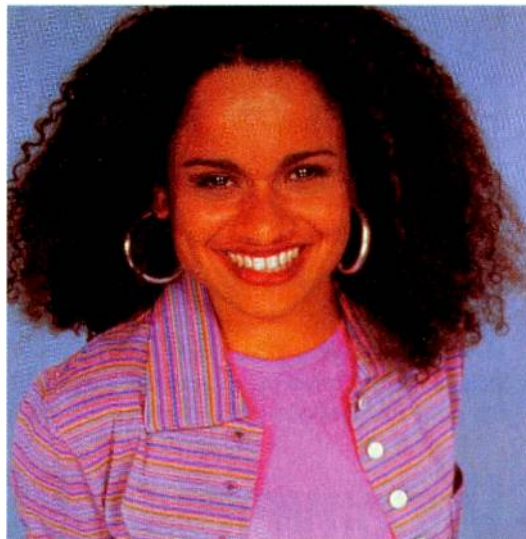
In addition to her new WB sitcom, Vilar has a role in the current feature film *Joe's Apartment*. She also will be seen in the upcoming *Grace of My Heart* with Matt Dillon and in *Gridlock* with Tim Roth.

'Hart to Hart' Lives Jet-Set Sleuths Score for Cable Net

How do you take a late '70s-early '80s TV series and draw a substantial audience with it in the '90s? The Family Channel has found a way. The cable network has taken *Hart to Hart* and made three original movies that have been ratings

winners on the network.

The new installment, *Hart to Hart: Till Death Do Us Hart*, is scheduled to run Aug. 25 as part of the channel's Sunday Night Movie Event. Filmed on location in Europe, the movie features Stefanie Powers, Robert Wagner and George Hamilton. Previous origi-



Sophia's choice: Vilar's character on *Steve Harvey* speaks her mind freely

nal movies in the popular franchise have pulled in 2.9 and 3.1 ratings, big numbers for the channel. Family also has licensed several of the old *Hart to Hart* movies from NBC.

“It's a timeless concept,” says Gus Lucas, senior vp of programming for the channel. “It's a light-hearted adventure that will always have an audience.”

The *Hart to Hart* movies are part of an effort to step up original programming. This fall, Family will program original fare from 1 to 6 p.m. on weekdays, with original specials and 12 original movies scattered through the season. Events like the *Hart to Hart* movies are designed to provide a promotional base for the network's other programming and to attract advertisers with a larger-than-usual audience, Lucas says. “A high-profile series like this attracts viewers who wouldn't ordinarily watch,” he says. “It's the kind of broad entertainment we want to be doing.” ■

Network TV

By Scotty Dupree



ABC's Cokie Roberts, shown here at the 1992 Republican Convention, believes the confabs are too scripted for TV news.

The Big Three
will be prepared to
cover the political
conventions at will,
but they aren't
expecting much

Unconventional Coverage

Do TV viewers simply prefer sitcoms to the political conventions or does TV coverage of the conventions cause viewers to tune out? Either way, when the parties powwow in August—the Republicans in San Diego Aug. 12–15 and the Democrats in Chicago Aug. 26–29—most of America will *not* be watching. Which begs the quadrennial question of why the networks provide any special coverage outside of their normal news reports. The nets readily admit that covering the convention process isn't a big viewer draw; the Big Three networks “in a given

hour of prime time might cobble together an audience equal to what one network might get with a marginal prime-time broadcast,” said Jeff Gralnick, vp of special events for ABC News, speaking to the Television Critics Association recently in Los Angeles. So the networks constantly try to hone the coverage formula to one that combines the responsibility of coverage of the political system with viewer interest. CBS and ABC have actually *increased* coverage from that of

eight years ago, when they pretty much ignored the conventions. This year, CBS and ABC will air a total package of five to six hours; NBC is co-covering the meetings with PBS and MSNBC, and Fox will provide three updates per night to its affiliates.

Their true objective, since there is little news to report, is “to witness the symbolism, to listen to the parables, to record and transmit the ceremony, because it's an important part of the process,” said Peter Jen-

nings, ABC anchor and senior news editor, at the TCA meeting.

Which may be the root of the problem. The party confabs are more about ratification and confirmation than voting and decision-making, so unless there's a mutiny on the delegate floor or riots outside the hall, most of what the viewer sees is a bunch of politicians giving speeches.

“The fact is, they [the political parties] don't want us to have anything to cover,” said Cokie Roberts, ABC News correspondent. “They want to have a love-fest, and that's not news.”

The networks are hopeful that this convention season will be better than more recent ones. TV journalists see the Republican party as less organized this year than in the past, with Pat Buchanan in the mix as a wild card, and the questions surrounding Bob Dole's campaign and his differences with the Republican National Committee, as well as the issues surrounding his selection of a running mate, as interesting variables that might make for a good show. Also likely to be covered, as news rather than as events, will be Ross Perot's mini-meetings in Long Beach, Calif., and Valley Forge, Pa. If those meetings produce significant interest, CBS, at least, is prepared to go in for long-form coverage. “It would take some serious developments on the Perot front for us to put it on the air as a live event, but we are prepared to do that if the developments warrant, which I don't think they will,” said Lane Venardos, vp of hard news and special events for CBS News.

While convention coverage may not deliver big viewing, it gives the networks a unique audience that is hard to reach through any other programming—and the advertisers that want to reach that audience. Before the convention schedules were announced, the networks were mostly done with sales of the event; and CBS made deals with three major sponsors: General Motors, Merrill Lynch and American Home Products. American automakers will

MARIA MELINAR

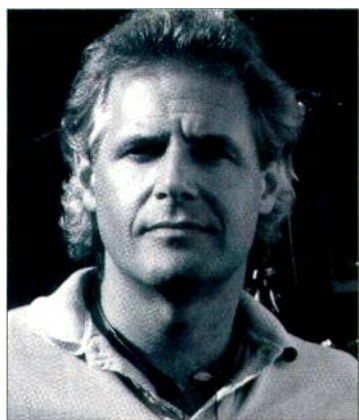
be highly visible during the nets' convention coverage, with Ford on NBC and Chrysler on ABC. "We sponsor a lot of events of this nature," said one automaker buyer, who added that there is no price incentive because the convention and election-coverage packages sell for a premium over regular news coverage. "There's a public affairs incentive there, and it's a prestige thing. And the viewers watching are hard to reach in the first place. This isn't about mass appeal."

Pressing Matters

The Show of Shows Must Go On

Every summer TV critics from around the country gather in Pasadena for nearly a month, screening pilots of new TV shows and meeting with and interviewing the stars and producers of those shows. This is not a love-fest.

So what did they like this year? The short list includes *Spin City* (ABC), *Everybody Loves Raymond*



Millennium creator Carter was dogged by the press at TCA

(CBS), *EZ Streets* (CBS)—which many said may be the best new drama—*Pearl* (CBS) and *Suddenly Susan* (NBC). Critics liked *Millennium* but questioned whether the story was too dark to sustain interest. Chris Carter, creator of that show as well as *The X-Files*, was the most pursued producer on the Crit-

Unsolicited Advice

MSNBC has gotten off with a bang, having been launched into 40 million homes with the stars of the peacock network anchoring talk and info shows that feature fantastic graphics and up-to-the-minute news. Then there's the Internet advantage for viewers who want more information than TV can provide. But is MSNBC making the most of its online advantage? The fact is that most TV viewers lack either the equipment or the computer literacy to access the Internet. With somewhere around 30 million people plugged into the online world, only about half are capable of navigating the Web. That's far short of the people who live in the hundred million homes that tune in to TV. And even if MSNBC is getting millions of hits per day, it's still well below TV's critical mass. But how to get people to log on is a dilemma; those who are interested will find you and those who aren't won't. America Online overcame that problem with a massive mailing of disks that allowed users to point and click their way into the e-world. With MSNBC's brand name and awesome promotional machine—an advantage that AOL didn't have—could put MSNBC quickly at the top of the hit parade. A mass-marketing effort with an infrastructure that makes access simple and cheap would give MSNBC and Microsoft the kind of critical mass that the TV business is used to, where a single rating point is still a few orders of magnitude more meaningful than a gazillion "hits" on a Web site.

ics Tour. For the entire 12 hours he was in attendance, a rotating clique of reporters dogged him and hung on his every word.

Also on the TCA agenda each year are the screenings and interviews for several of each network's made-for-TV-movies—but maybe not for long. Critics seem to be weary of them. "I'm not reviewing those anymore," said John Carman, TV critic for the *San Francisco Chronicle*, who, like other critics, thinks that these movies have lowered themselves to a point of irredeemability. "It's a really slow news day when you review a TV movie," said Ellen Gray of *The Philadelphia Daily News*.

Imagine Me and You... ABC's Ted and Jamie Meet the Press

ABC's portion of the Critics Tour might as well have been the Ted and Jamie Tour; it served as the first opportunity the press had to grill ABC Entertainment chairman Ted Harbert and the new

president of the division, Jamie Tarses. The net took advantage of the heavy anticipation of the interview session and held it off until the very end, after every new show got its time on stage. So, after three days of waiting and churning and speculating by the press, the two walked out on stage to *Happy Together* by the Turtles, to face a room packed with press. After a few words of introduction, Harbert turned the questioning over to the critics in the house, and the first—and clearly most pressing—question was: Why wasn't there a press interview session for *Second Noah* on the Critics Tour when there was one for *High Incident*? It was a curveball for Harbert and Tarses, but it broke the tension in the room.

Among other questions that were fielded at the meeting was one for Harbert regarding Tarses. When asked if Harbert had known about ABC's negotiations for Tarses and if Harbert had been tipped off about it by the head of another network's entertainment division, Harbert said he didn't want to dwell on the past, but to answer the question, "No, and yes." ■

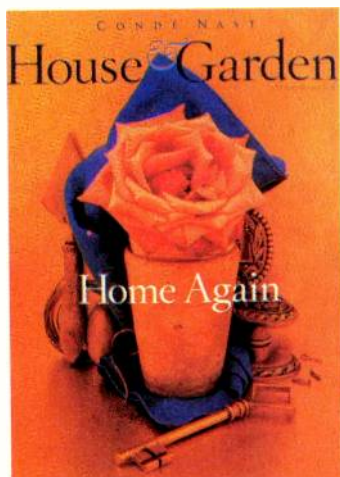
Magazines

By Jeff Gremillion

Condé Nast weighs
'House & Garden' in
again with a 372-
page relaunch issue
full of sumptuous
ornamentation

This New 'House'

After a three-year absence, *House & Garden* will return to newsstands on Aug. 13 with a relaunch issue totaling 372 pages, 207 of them ads. With an initial circulation of about 500,000, the renamed *Condé Nast House & Garden* is the largest launch issue ever and the biggest single issue of a shelter book this decade. Editor Dominique Browning, formerly of *Texas Monthly*, *Esquire* and *Mirabella*, took me through the beefy September issue the day the first-bound copies arrived at the soft-hued, elegant *House & Garden* offices on Madison Avenue. Browning outlined



A feast for the eyes: Condé Nast House & Garden serves up elegant designs complemented with a dollop of essays from top writers

the unique problems of relaunching a magazine with nearly a century of history. "It's really a launch in the sense of starting from scratch," Browning said. But there was a certain "genetic code" in the magazine that the new editor said she felt obliged to reconfigure.

"It had to feel like *House & Garden*, yet feel like something new," Browning said. "The natural evolution that would have happened over the last five years had to happen all at once."

The reborn version of the magazine, richly designed by Robert Priest, is conceptualized to the hilt. The launch issue has thematically titled sections and columns galore; the table of contents page is called

"Threshold." *CNH&G*, like so many other books competing in the booming shelter category, seeks to draw in readers with the lure of beautiful pictures in its feature well—voyeuristic peeks inside an eclectic range of upscale homes and grounds. What's different here is that once readers take the bait, they have a smorgasbord of intelligent essays loosely tied to the home theme to choose from in the departments. John Updike and Jay McInerney are among the first issue's contributors.

Publisher David Carey said *House & Garden's* storied tradition has made his job easier. The sophomore October issue is now closing, with 98 ad pages booked, Carey said.

New Talent at 'Details' For Joe Dolce, The Waiting Is Over

"*Details* is always supposed to be ahead of the curve," says editor Joe Dolce. "We needed to make some changes before the curve moves." Staying ahead, in this case, means a handful of senior staff changes—five in all, including a new art director and a first-ever West Coast editor— at the Condé Nast men's title.

The moves, announced by the magazine en masse in late July, are Dolce's first major staff changes since he took the reins a year and a half ago from John Leland. Leland, who lasted only a few months as editor, was the first successor to James Truman, who moved up to his current job as Condé Nast editorial director. Back then, *Details* was stumbling, trying to find its footing after Truman's departure, amid tough industry scrutiny. "I wanted to wait until we could [make the staff changes] at a position of strength," Dolce says.

Details publisher Gina Sanders, echoing Dolce's positive outlook, notes that the September issue, hitting newsstands next week, is *Details'* largest ever, with 152 ad pages. *Details'* circulation stands at a high of 489,000.

Sam Chick—former art director of several European publications, most recently the British men's title *Arena*—will succeed longtime a.d. Markus Kiersztan after the November issue closes late this month. "We had those hyperkinetic graphics for so long," Dolce says. "We pared it back last year. I wanted to pare it back again."

Former *Interview* fashion editor Terence McFarland has signed on as fashion director, succeeding Kevin Stewart, who left *Details* in June. McFarland's mandate, says Dolce, is to loosen up the mag's fashion spreads, with less of that so-very-*Details* posing. "I'm hesitant to say I want the fashion to be more elegant

because of what 'elegant' connotes," says the editor. "It will be elegant within the *Details* context."

The newly broadened editorial reach and cleaner design would seem to suggest that *Details* is maturing, mellowing a bit with age. Not so, says its editor. "It's deepening its pop-cultural roots," Dolce says. "It's growing deeper. It ain't growing up."

Other changes include the creation of a new West Coast editor slot, to be filled by former executive editor David Keeps. Dolce says the western expansion results from the success of February's "Mondo Hollywood Issue," to be an annual feature. Former *Nickelodeon Magazine* deputy editor Michael Hainey will fill a features editor slot that has been open for a while, and former *Travel & Leisure* senior editor Peter Lindberg has succeeded Andrew Harrison, who returned home to England to pursue a career as a musician, as music editor.

Celebrity Cover Chase Flavors of the Month: Matthew, Gwyneth

The number of magazine covers a star appears on can serve as a barometer of his or her celebrity—a yardstick to measure how beloved he or she is by the public. But if the recent glut of Matthew McConaughey covers is any indication, that barometer is on the blink.

Vanity Fair, *Interview* and *Texas Monthly* all put the 26-year-old actor on their August covers; *Entertainment Weekly* put McConaughey on its July 26 cover. He also has been profiled in *Newsweek*, *Harper's Bazaar* and *Premiere*. And all of it—every published word, each portrait—hit newsstands before the opening of John Grisham's *A Time to Kill*, in which McConaughey has his first starring role.

"Everyone lives in such terror of being beaten to the punch," says

Mark Harris, *Entertainment Weekly's* senior editor for movies. "No one wants to just let nature take its course. Everyone wants to say 'We knew him when, we had him first.' But how much does the movie-going public need to know about Matthew McConaughey before they've seen the performance that's supposed to engender all this interest on their part?"

Harris defends his magazine's handling of the McConaughey phenomenon, noting that on *EW's* cover the Texas-born next big thing appears with his *Time to Kill* costars Sandra Bullock and Samuel L. Jackson. (He's not alone on *Interview's* cover either; he appears soaking wet and scantily clad with Ashley Judd, who plays his wife in *Kill*.) "It doesn't take a rocket scientist to see a story in

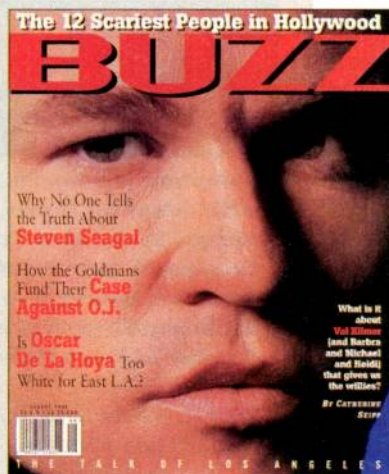
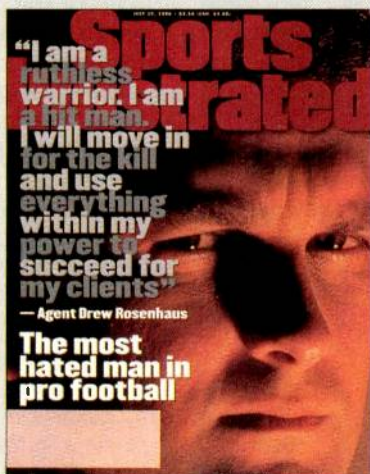
this unknown being cast in a John Grisham movie," Harris says. "But I'm sure glad we didn't do him as a solo cover."

McConaughey is not the only emerging talent anointed and hastily elevated to superstardom by magazines this summer. Actress Gwyneth Paltrow, whose most notable role to date is that of Brad Pitt's real-life girlfriend, appears on the covers of *Vogue*, *Us* and the July 29 *New York*. Earlier this summer, former *Playboy* playmate-turned-MTV-game-show host Jenny McCarthy graced the covers of *Rolling Stone*, *Playboy*, *YM* and *TV Guide*. "Magazines are going through the same thing Hollywood is," says *EW's* Harris. "There are not quite enough genuine movie stars to go around, so we have to make them up." ■

Design Watch

Ready for Your Close-Up?

The similarities between the covers of the August *Buzz* and the July 15 *Sports Illustrated* are striking. The covers, which were created independently of each other and went to press at about the same time, feature heavy red type and closely cropped, grim-faced portraits illustrating strongly worded cover lines. Sports agent Drew Rosenhaus, "The most hated man in pro football," glared from the *SI* top page; large-pored actor Val Kilmer, one of "The 12 Scariest People in Hollywood," stared out from the cover of *Buzz*. "When we did the standard cover crop of Kilmer, we lost the menacing effect of our photo," says *Buzz* editor-publisher Allan Mayer. "We came in close and it came back. There's no way to make someone look as menacing as to come in that close on their face."



MOVERS

NETWORK TV

Michael Forman has joined NBC Studios as vp of prime time series programs. Forman was director of television for Brillstein-Grey Communications since 1994...**Joanne Cini** has been named senior vp of sales for NBC Television Stations, effective Aug. 9. Cini was general sales manager at WCBS-TV, New York. Also at NBC, **Phil Sweeney** was appointed senior vp of sales for NBC Television Stations. Since 1986, Sweeney has been vp of national television sales for Capital Cities/ABC.

CABLE TV

Abbie Knopper has teamed with Channel One as vp of marketing and promotions. She joins the cable network from WKUT/WYNY-FM, New York, where she was director of market development...**Judy Helms Dyer** has been named director of education at The Weather Channel. She joined the network in 1995 as manager of education services...fX has announced several promotions: **Pamela Cohen** has been named vp of on-air promotion for the cable channel. Previously, she was an independent producer. **Noah Edelson** has been named vp of on-air promotion and program development for fXM: Movies from Fox. And **Rickie Gaffney** has been promoted to executive producer for fX Studios, from senior producer. Gaffney joined fX in March 1995...E! Entertainment Television has hired **LeeAnne Stables** as vp of promotions. Stables joins E! from MCA/Universal
(continued on page 32)

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

Mogul Mel-odies

In her press photos, she sips champagne, takes a riding crop to the Hamptons' power elite, and lounges on a Camaro parked in front of a mansion. But 25-year-old singer/songwriter Melissa Levis isn't rich—she just has friends in the right places.

Levis, normally a New York-based solo artist armed only with a guitar and a folksy wit, recently corralled a group of well-heeled, musically inclined notables, among them Lifetime Television president/ceo Doug McCormick (guitar, vocals) and *New Woman* editor Betsy Carter (back-up vocals), and formed Melissa and the Moguls, a band whose recently minted *Ooh La La Hamptons* CD will benefit several charities, including Southampton Hospital, The

capitalized on the California sound," says Levis, whose plucky tunes on *Ooh La La* include "Big Deals, Fast Wheels" and "Mine's Bigger Than Yours." "[The album] is very Tom Lehrer-esque," she says. "There's attitude behind it, but it's good, clean fun."

McCormick is highly enthusiastic about the venture. He's a skilled musician and songwriter who, back in the '70s, actually wrote songs for Paul Anka and Gladys Knight. But he modestly questions his inclusion among the "Moguls," whose ranks include philanthropist Jonathan Farkas; Pat Malloy III, chairman of New York Bancorp; and Dan Rattiner, founder and editor of Dan's Papers, the must-read Hamptons newspapers.

"If I sat on a pack of [the real moguls'] \$100 bills, I'd fall off," says McCormick. Despite the modesty, McCormick has kept in touch with his rock roots: At Lifetime's upfront last year, he grabbed a guitar and joined Carly Simon, the evening's entertainment, in song.

McCormick and Carter aren't the only big names in the liner notes. Also featured on the album is "Mogul" Wayne Scott (aka Billy Squier) doing power vocals on

"Hamptons Girl." Comedian Robert Klein also steps up to the mike in the Levis-leveraged venture. —MAH



Hamptons jammers (clockwise from left): Jonathan Farkas, philanthropist; Melissa Levis; Allan Frank, ceo, Crosspatch Ltd.; Pat Malloy III, ceo, New York Bancorp; Andy Sabin of Sabin Metals (seated in car); and Dan Rattiner of Dan's Papers

Retreat, and the South Fork Natural History Society.

"We capitalized on the Hamptons like the Beach Boys

'Journal' Is Unlikely Pick for Annie's Olympics Pix

The *Wall Street Journal* isn't known for its great photography. But Olympics fever has changed that. The *Wall Street Journal's* Interactive Edition (<http://wsj.com>) last month launched a Virtual Gallery with 18 Olympic athletes' portraits by pop-culture photographer Annie Leibovitz, to be on view onscreen until Aug. 19. Leibovitz gave exclusive electronic rights to the Interactive Edition to publish her photos of sprinters Michael Johnson and Gwen Torrence and canoer/kayaker Alexandra Harbold, among others, which she began taking in Barcelona in 1992. The photos have also been published in a new Leibovitz book called *Olympic Portraits*. Also in the Gallery are pictures of Leibovitz taking pictures. Swiss photojournalist Tomas Muscionio photographed Leibovitz during the past few years and his photos can also be seen on the site along with his narration about the process.

It all seems very un-*Journal*-like. "It wasn't obvious as something the *Journal* would offer," said Jennifer Edson, the Interactive Edition's art director, who instigated the gallery. "We're waiting for hit and reader responses." Edson saw the Leibovitz photos at a New York trade show last year and immediately thought the photos would work for the Interactive Edition. The electronic newspaper is not limited by the same constraints as



PHOTOS BY ANNIE LEIBOVITZ

From Leibovitz's lens to WSJ's Web site: Olympians Gwen Torrence (above) and Alexandra Harbold



the print one. Traditionally, the *Journal* has run drawings, but rarely photos.

Edson says the Virtual Gallery will be an ongoing part of the Interactive Edition but won't say who else she'd like to see on the site. The photos will revolve around world, business and behind-the-scenes events. "It gives a true multimedia experience to the readers," she says. "We would have loved to have Annie's narration as well, to hear about the event she was illustrating." —AS

MEDIA DISH

'People' Sponsors Gilda Awards in Chicago



At the Field Museum of Natural History for the presentation of Gilda's Club Corporate Vision Awards, (from left) Landon Y. Jones Jr., managing editor, 'People'; Joanna Bull, executive director of Gilda's Club; award winner Arthur C. Martinez, chairman of Sears, Roebuck and Co., and his wife Elizabeth.

Reception at Capital Recognizes Small Businesses



Pennsylvania's "Small Business Person of the Year," Joanne Harmelin of media buying agency Harmelin and Associates (center), with Susan Myrtetus McCann, U.S. Small Business Regional Administrator, and Philadelphia district director Clifton Toulson Jr.

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MOVERS



Richards is a head Turner



McNeely joins Keystone



Borg moves to Record org

(continued from page 30)
Studios Hollywood, where she was vp of advertising and promotion...**Bob Boden** has been named vp of daytime programming for The Family Channel. Prior to joining The Family Channel last year as executive in charge of Home & Family, Boden was director of programming for Sony's Game Show Network.

PRODUCTION

Elaine Mallon has been named vp of media and corporate relations for Twentieth Television. Mallon joined Twentieth Television from Fox Broadcasting, where she had been director of publicity since June 1992...**Barry Berk** has been named senior producer and **Ann Lewis** has been named producer of *Access Hollywood*, a daily newsmagazine premiering Sept. 9 in national syndication. Berk joins *Access* from *Entertainment Tonight*, where he was senior producer; Lewis also joins the show from *ET*, where she was senior field director.

REP FIRMS

Neal Schore has been promoted to vp, regional manager and director of sales at the Interep Radio Store's McGavren Guild Radio in Los Angeles. Schore had served as director of sales at McGavren Guild since 1994. Also at Interep, **Jyll Stone** was named account exec at

Interep's D&R Radio in Boston. Stone recently completed the company's radio apprentice program; and **Eli Bockol** has been named account exec for Interep's Clear Channel Radio Sales in Boston.

SYNDICATION

Nan Richards, a nine-year Turner Broadcasting veteran, has been named executive vp of international ad sales with day-to-day responsibility for all business conducted out of Europe, Africa, the Middle East, India and the Asia-Pacific region.

COMMUNICATIONS

Keystone Communications has appointed **Stephen McNeely** president. He joins Keystone from GE Capital, where he was president and ceo of Patrick Media Group.

PRINT

Andrew Amill has been named publisher of *Us*. Most recently, Amill had been ad director for *Redbook* for the past three years...**Stephen Borg** has joined New Jersey newspaper *The Record* as operations and financial analyst. Borg recently graduated from Columbia University's MBA program...**Kay Spear Gibson** has been named art director of *GO*. Gibson comes to the magazine from *American Health*, where she has been art director since 1994.

Picky Eater Feeds London Media Column

Maybe it was a slow news day in London. **Mark Jones**, the media editor of the *London Evening Standard*, wrote up the details of a dinner party he held in mid-July in a daily *Standard* gossip column. New York media publicist **Michael Kaminer** was the subject of the piece—because of his near-0 percent fat diet.

While on a recent London business trip, Kaminer attended the dinner party held by Jones. The host had been told that Kaminer didn't eat anything. But being a conscientious host, Jones served an Indian meal with vegetables, rice, fruit, champagne, wine and ice cream. Kaminer had water, Jones wrote in his column.

"Our New Yorker was a charming guest...," the *Standard* copy read, "who seemed to thrive perfectly well on his diet of lightly grilled nothing...He reminded me of one of those delicate invalids who crop up in 19th century novels."

Kaminer has no serious health malady; he's just a fit-obsessed American. He has sustained himself on a diet of fruit, vegetables, bread and sushi for the past four years "just to feel and look better," he explained. His only vice is coffee. "For the record," Kaminer said of the Jones dinner party, "I did have half a glass of wine, a few poppadoms and lots of rice." —AS



Michael Kaminer isn't a "delicate invalid." He just can't stomach much.

TINA PAUL

Hockenberry's on a Roll—to TV

John Hockenberry's been around. He's done stints at *Day One* and *Dateline NBC* as a correspondent; for nine months in 1990 he hosted the Peabody award-winning NPR culture show *Heat*; he's written a book (*Moving Violations: War Zones, Wheelchairs and Declarations of Independence*) and done a one-man Broadway show based on his experiences since being paralyzed in a car accident several years ago. But as far as he's concerned, he's just now

"arrived." Beginning this fall, the media veteran will host his first TV show, *Edgewise* on MSNBC. The Saturday-evening program will "merge talk show with film festival," Hockenberry enthuses, covering news topics with a combination of interview segments and film clips. "The idea of coming out with something different that explodes the usual TV categories is just extremely exciting," he says.

Stay tuned for the explosions. —Angela DelRio

L.A.

like, *totally.*



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I'd be an Olympic triathlete.

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CULTURE TRENDS

Culture Trends is a compilation of data collected from *Billboard*, *The Hollywood Reporter*, MTV and Nielsen Media Research to track current trends in the movie, television, video and recorded music marketplaces.

Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending August 3rd, 1996 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	1	1	3	Nas	It Was Written
2	2	1	58	Alanis Morissette	Jagged Little Pill
3	4	3	2	Leann Rimes	Blue
4	3	1	7	Metallica	Load
5	7	1	52	Bone Thugs-N-Harmony	E. 1999 Eterna
6	6	2	5	Toni Braxton	Secrets
7	5	1	23	lFugees	The Score
8	8	2	19	Celine Dion	Falling Into You
9	9	4	36	Tracy Chapman	New Beginning
10	11	10	29	No Doubt	Tragic Kingdom
11	10	5	4	Keith Sweat	Keith Sweat
12	13	12	3	Soundtrack	Phenomenon
13	12	8	7	Soundtrack	The Nutty Professor
14	14	4	42	Oasis	(What's the Story) Morning Glory?
15	15	2	12	Dave Matthews Band	Crash
16	16	5	73	Shania Twain	The Woman in Me
17	18	2	9	Soundgarden	Down on the Upside
18	20	1	42	Mariah Carey	Daydream
19	17	12	3	Crucial Conflict	The Final Tic
20	19	1	13	Hootie & The Blowfish	Fairweather Johnson

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Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending July 28, 1996.

Rank	Program	Network	Rating	Share	Rank	Program	Network	Rating	Share
1	Summer Olympics (Tue.)	NBC	27.2	47	9	60 Minutes	CBS	9.0	18
2	Summer Olympics (Thu.)	NBC	26.8	48	10	Movie: Tommy Knockers (R)	ABC	8.2	13
3	Summer Olympics (Sun.)	NBC	23.4	43	10	Coach (R)	ABC	8.2	13
4	Summer Olympics (Mon.)	NBC	22.9	40	12	20/20 (S)	ABC	7.7	14
5	Summer Olympics (Wed.)	NBC	22.4	41	12	Movie: Incident ... (R)	CBS	7.7	12
6	Summer Olympics (Sat.)	NBC	19.4	40	14	Nanny (R)	CBS	7.6	14
7	Summer Olympics (Fri.)	NBC	17.9	37	14	Walker, Texas Ranger (R)	CBS	7.6	15
8	Home Improvement (R)	ABC	9.1	15					

Source: Nielsen Media Research R=Repeat S=Special

MTV's Buzz Clip

Buzz Clips are usually by new, up-and-coming artists who MTV believes have special potential. Of the 40 videos that MTV designated as Buzz Clips since January 1994, more than 75% have been certified gold or platinum.

Week of 7/8/96

Artist/Group: **Beck**
 Song/Video: **Where It's At**
 Director: **Steve Hanft**
 On his first DGC album, **Mellow Gold**, Beck demonstrated his ability to mix old and new styles with ease, while simultaneously declaring the theme for an entire generation with "Loser". **Odelay**, his second LP, is another trip to the sonic frontier, starting with folk music and spreading outward - in all directions

Artist/Group: **Nada Surf**
 Song/Video: **Popular**
 Director: **Jesse Peretz**
 Ex-Cars veteran and producer extraordinaire, **Ric Ocasek**, agreed to produce their first album before the band was even signed-- nonetheless, they were soon signed to **Electra** and haven't looked back since. With most of the lyrics for the songs taken from a 1950's etiquette book, "Popular" may be just the song (and video) to catapult New York band **Nada Surf** into the mainstream.

Artist/Group: **Primitive Radio Gods**
 Song/Video: **Standing Outside A Broken Phone Booth W/ Money In My Hand**
 Director: **GOB TV**
 Despite its humble recording facilities, **Rocket** -- a one-man production made for \$1,000 on a broken down '69 Ampex 16-track in a friend's suburban garage -- proves that you can make a successful pop album with minimum cash. "Standing . . ." is the first single off the album and it's already been chosen as one of the lead tracks from the soundtrack of the big-budget **Jim Carrey** summer movie, **The Cable Guy**.

Artist/Group: **Superdrag**
 Song/Video: **Sucked Out**
 Director: **Chris Applebaum**
 With a shameless sense of melody, and a 60's pop song reverence they wear on their back pockets, this Knoxville Tennessee quartet could make a pretty good living at melding white-hot noise with their own brand of manic rock.

Artist/Group: **Garbage**
 Song/Video: **Stupid Girl**
 Director: **Samuel Bayer**
 Founded by three prominent music producers, **Garbage** grew out of collaborations that began over a decade ago - most recently involving remixes for the likes of **U2**, **Depeche Mode**, **House of Pain** & **Nine Inch Nails**. According to band member **Butch Vig**, lead vocalist and ex-Angelish member **Shirley Manson's** voice "sometimes sounds dreamy, sometimes psychotic." -- Listen for yourself.

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Entertainment and Event Marketing
Thursday, Aug. 29, 6-8 p.m.
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31 Washington Place, Room 714

Business of Entertainment
Tuesday, Sept. 3, 6-8 p.m.
Main Building
31 Washington Place, Room 406

Public Relations and Corporate Communications
Wednesday, Sept. 4, 6-8 p.m.
48 Cooper Square, Room 202

Marketing, Advertising, and Direct Marketing
Thursday, Sept. 12, 6:30-8:30 p.m.
48 Cooper Square, Room 202

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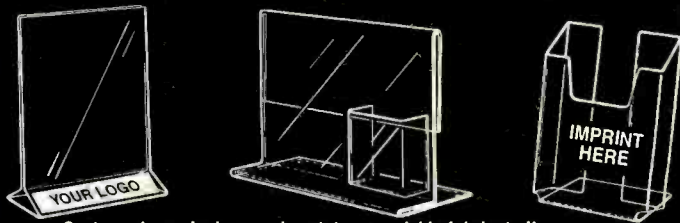


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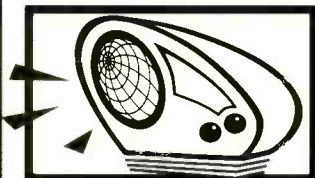


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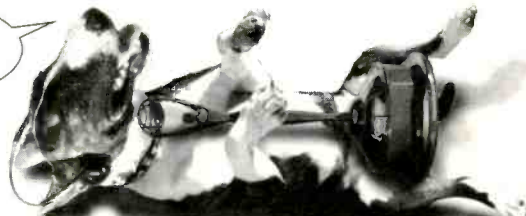


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Coopers & Lybrand

Coopers & Lybrand L.L.P.

a professional services firm

MARKETING COORDINATOR

A dynamic opportunity awaits an enthusiastic team player at The National High Tech Group. Our highly energetic marketing team successfully strategizes, creates, and rolls-out brochures, studies, PR, advertising and seminars, attracting a wide range of clients in the technology industries. Located at International Place in Boston, our national marketing group will rely on you to facilitate the production, editing, PR, and research initiatives as our Marketing Coordinator.

The ability to thrive in a fast paced environment is essential for the results-driven candidate we select. For consideration you must have a college degree with 2-3 years' related experience. Comprehensive knowledge of the high-tech industries, well-developed writing skills, and familiarity with computer graphic packages and printing processes are required.

We offer an competitive salary/benefits package and a progressive environment. We encourage you to take full advantage of this exceptional career opportunity immediately by sending your resume to:

Coopers & Lybrand L.L.P.
Director of Recruiting
One Post Office Square
Boston, MA 02109

An Equal Opportunity/Affirmative Action Employer M/F/D/V

NOT JUST KNOWLEDGE, KNOW HOW.

Assistant Product Manager
Consumer Products

Standards: As an international leader, Block Drug Company is responsible for developing some of the world's most respected health, dental, household and consumer products. Join the talented professionals at our corporate headquarters and find out how much you can achieve.

Confidence: Assume a wide range of responsibilities while identifying and executing strategies for the development of consumer products. As a member of this highly interactive team, you must possess a college degree (MBA preferred) and at least 1 year of product management or advertising experience for an established consumer products company. Excellent follow-through skills as well as demonstrated presentational, interpersonal, financial and analytical abilities are essential.

Rewards: That's what your contributions will get for you and your company. As a member of our team, you will receive an attractive compensation package that includes a 401(k) savings plan. Please forward your resume, including salary requirement to: **Human Resources Department – APM, Block Drug Company, Inc., 257 Cornelison Avenue, Jersey City, NJ 07302. Fax (201) 434-5071.** We will contact only those applicants who best meet our requirements. Equal opportunity employer.



BLOCK DRUG COMPANY, INC.

A World of Quality Products

We're Solid and Smart.
And We Need More Pros
Just Like Us.

We're NKH&W, a fast growing top business and consumer agency in Kansas City. Our clients are national brands who welcome smart thinking. If you believe in integrated marketing communications and you seek a terrific opportunity in a great city, send your resume to Gaye Kaufman, NKH&W, Inc., P.O.Box 410977, Kansas City, MO 64141, or e-mail us at nkhw@nkhw.com.

Substantial growth is creating opportunities for:

Account Supervisors or Senior Account Executives who can be Account Supervisors. Must have business-to-business or consumer experience and strong planning skills. Transportation or telecommunications experience a plus.

Creative Writers/Art Directors with a passion for brilliant work grounded in strategic thought.

Media Supervisors/Planners/Buyers who are energetic and can utilize our state-of-the-art tools for clients who demand smart media.

Public Relations Pros with proven track records in product publicity, public affairs, media relations and issues management.

No Phone Calls Please

Facsimiles are acceptable at 816-842-6340

P. S. Check us out on the Web at <http://www.nkhw.com>



An Equal Opportunity Employer

MEDIA PLANNERS

The Chapman Agency is looking for exceptionally talented media planners with direct advertising experience. Knowledge of general advertising is also a plus!

Our client base is growing and we need seasoned planners for strategic and tactical involvement in all aspects of media (Print, Broadcast, DM, Alternative Media) who can write and present innovative and convincing media plans.

We look for candidates with a positive attitude, pro-active mindset and a team spirit.

Qualified candidates will also possess a bachelor's degree in marketing or related field plus 2-5 years of direct advertising media experience.

Please send cover letter, resume and salary history (required) to:

Director of Human Resources
The Chapman Agency • 230 Park Avenue South • New York, NY 10003

EEO



A Young & Rubicam Company

HELP WANTED

WANT TO SELL DRUGS?



**Sr. Account Executive
Pharmaceutical/OTC**

Send resume to:
Melissa Dewire
Lehman Miller Incorporated
280 Summer Street
Boston, MA 02210



New England's Largest Medical Agency

Ability to create future brands and develop existing brands.

Are you highly strategic and creative?
Have fashion retail or cosmetic background?
Abstractly grounded?

We have the career for you.
Our next strategic marketing visionary must have 2-3 years' brand marketing experience and be able to create innovative marketing plans working with highly motivated marketing team.

Come help build our world famous brand.

VICTORIA'S SECRET
P.O. Box 16586
Columbus, OH 43216
Attn: T.H.
Fax: 614-577-7047

Equal Opportunity Employer

VICTORIA'S SECRET
A Division of The Limited

WE NEED ANOTHER BLOODY SENIOR DESIGNER.

A type-A personality who can grasp the science and bone up on medical industry trends to brand companies and products. Must be comfortable in a team environment, bridging design strategies across all media.

Send resume to:
Melissa Dewire
Lehman Miller Incorporated
280 Summer Street
Boston, MA 02210



New England's Largest Medical Agency

SALES ACCOUNT EXECUTIVE

Requires high school diploma or equivalent with sales experience required. College degree with sales experience is preferred. Experience in media sales is required. Marketing, advertising knowledge of print layout, design, radio and television production preferred. Proficient with personal computers, calculators and office equipment. Must possess a very high degree of interpersonal skills. Minor lifting of approximately 25 lbs. minimum.

Successful applicant must pass a drug/alcohol and/or physical examination, criminal record check, and driving record check (when applicable). Submit application, specifying position, by August 16, 1996 to:

ADELPHIA CABLE
789 Indian Church Road
W. Seneca, NY 14224
Attn: Human Resources,
Acct. Exec. WNYCA5586 & 87

No phone calls. EOE

**Catch a Creative Genius
ADWEEK
CLASSIFIED**

FINANCE ANALYST

Ad agency seeks take charge pro with minimum 3 years exp. to maintain operating & capital budgets, prepare operating expense analysis, coordinate rental properties, etc.

Please mail or fax (212-463-8419) resume which **MUST** include desired salary range to:

Bozell Worldwide, Dept. LMF
40 West 23rd Street, New York, NY 10010

EOE/AA

M/F/H/V

SALES PERSON

Seeking experienced sales person to join young, successful printing company (of outdoor advertising). Unique opportunity for person dynamic, motivated, "career-minded", and enjoys travel. Background in printing/advertising a plus. **Please send resume to: ICP, Attn: Bill Wise, 31 E. 32nd St., 3rd Floor, NYC, NY 10016.**

SPECIAL EVENTS COORD

Fun, exciting opportunity for individuals looking for work in Special Events. Projects require energetic, resourceful, and organized individuals who are willing to travel throughout the Northeast. If you're a college graduate, or have several years of experience and would like something different than a desk job, please send us your resume. Don't delay. Fax your resume now to: **Event Planner 314.997.6831.**

MEDIA DIRECTOR FLEXIBLE HOURS

#1 DRTV agency searching for Media Director w/min of 5 yrs plan/buy expertise. Must have client contact exp, strong analy. skills & computer savvy. Fax letter & resume to: (212) 226-0974

MEDIA PLANNERS

Opportunity of a lifetime! Prestigious NYC/WW agency looking for planners with solid theory/basics. Focus on learning and hard work; grooming, growing, and career vs. burnout. Fax in confidence to **Recruiter: NDB at 717-588-3536**

SALES ACCOUNT EXECUTIVE

Leading interactive music television network seeks a high-energy, self-starter to develop new advertising accounts and maintain existing accounts. Based in New York, this individual must be highly creative, have a thorough knowledge of media math, excellent communications skills, agency contacts, with a minimum of two years of sales experience. Join a winning team and get involved in the interactive age. Send resume with cover letter and salary expectations to:

ADWEEK Classified, Box 3876
1515 Broadway, 12th fl.
New York, NY 10036

PUBLISHERS REPRESENTATIVE

Top quality Life Style Magazine, seeks Display Ad closers for all major mkts. Must have exp with Agencies & Major Acc's Comm based Top \$ FOR THE BEST. Fax Resumes to:

Publishing Director
(818) 783-9446

CALL 1-800-7-ADWEEK

RATES for Employment and Offers & Opportunities

MINIMUM: 1 Column x 1 inch for 1 week: \$148.00, 1/2 inch increments: \$74.00 week. Rates apply to **EAST** edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$30.00/week. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

1-800-7-ADWEEK Classified Manager: M. Morris

Classified Asst: Michele Golden

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$15.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036.** **1-800-723-9335 Fax: 212-536-5315.**

HELP WANTED

**NEW AGENCY STARTING.
PRESIDENT WANTED.**

We've got leads. We've got assignments. We've got creatives, media planners and account execs. We haven't got a president. Someone who can lead a new business pitch. Grow a company. Live without a paycheck for a while. Six months from now, you'll be reading about us in these pages. Wouldn't you like them to mention your name?

**ADWEEK Classified, Box 3877
1515 Broadway, 12th fl.
New York, NY 10036**

**HOLD THE PEPPERONI,
ADD THE MEDIA PLANNER**

J. Walter Thompson-Detroit is seeking seasoned media planners to work on its large fast food account. Responsibilities include strategic marketing and all forms of media planning. In this position, you will help identify market and target opportunities using cutting-edge techniques that you won't find anywhere else. You will also have the opportunity for occasional travel, as well as client contact.

Qualified candidates should send/fax a cover letter and resume to:

J. Walter Thompson
Attn: Laurie Brady-M
500 Woodward Ave.
Detroit, MI 48226
Fax: (313) 964-3191

EOE

SR. ACCOUNT EXECUTIVE

Escape the big city and still work on leading national consumer accounts at our rapidly growing Lancaster, PA ad agency. We're looking for someone with a burning desire to do great work for leading brands who has:

- National Consumer Brand Marketing/Advertising experience
- Minimum 3 years ad agency experience
- Proven analytical, organization, communication skills
- Can lead the process to create great advertising

Job involves total account responsibility.

Fax resume to Human Resources (717) 399-8197

MEDIA WRITER

If you have entrepreneurial spirit, 2-3 yrs. of media planning, possess excellent writing skills, and PC literate, let's talk! We need a media writer to create user-sensitive documentation for our innovative soon-to-be-ready-for-primetime media software product. Fax us your resume & salary requirements to:

212-398-9121

Art Director/Designer

Know your Mac? Got something to prove? Media Logic, Upstate New York's hottest ad agency, is seeking a cutting-edge artist with print, collateral and multimedia experience.

If you want to do work that's truly great, send resume and samples to:

Media Logic
1520 Central Avenue, Albany, NY 12205.
Attn: Ronald Ladouceur

**Brand Managers/
Assistant Brand Managers**

GTE Directories, headquartered in Dallas, Texas, is one of the world's largest full-service publishers of Yellow Pages and is currently seeking experienced Brand Managers and Assistant Brand Managers.

Requirements include:

- BBA in Marketing or related field; MBA preferred
- 4 to 7 years of Brand/Product Management
- Experience in consumer packaging or publishing industries a plus

GTE Directories offers a progressive and innovative product management environment under the GTE brand.

Excellent compensation, relocation and benefits package. Interested candidates should forward a resume, including salary history to : **GTE Directories, Human Resources-WF, P.O. Box 619810, D/FW Airport, TX 75261-9810; or fax to: (214) 453-6888. Call our Jobline for more information: (214) 621-2200 ext.9675.** Equal Opportunity Employer. M/F/V/H



MEDIA PROS!

Are you cool as a cucumber in the hot summer sun? Are you looking for a change in scenery while maintaining exposure to national, blue-chip clients?

If you answered yes to these questions...and...have a minimum of 3-5 (+) years of media planning experience in Hispanic or General Market...and possess working knowledge of MM+, CORE Media or related programs...and...are highly motivated and looking for challenges and growth...then we want to talk to you.

Relocation and Comprehensive Benefits packages. Salary Commensurate with Experience. Qualified candidates should fax or mail their resume to: **Attn: HR Manager, 321 Alamo Plaza, San Antonio, TX 78205.**

Fax: (210) 244-2400

For additional information, please call (210) 244-2300.

*Sosa, Bromley, Aguilar,
Noble & Associates*

ADVERTISING SALES

SRDS, a major publisher of media information, is seeking a detail-oriented and aggressive Account Executive to work out of our New York office or from home. You will be responsible for selling display advertising in SRDS's existing products, new products, as well as maintaining the current growing advertising business. The ideal candidate must have knowledge of the media buying process and 5 years of experience in outside advertising sales, preferably in publishing or other print. Candidate must be an excellent communicator and have knowledge of Microsoft Word/Excel. Fifty percent (50%) travel is required. Knowledge of SRDS products a definite plus.

We offer a competitive salary and an attractive benefits package. For immediate consideration, please fax or mail resume with salary requirements to:

SRDS
Attn: Human Resources
1700 Higgins Road, Suite 500, Des Plaines, Illinois 60018
Fax: (847) 375-5002

For Classified Advertising Rates

**Call M. Morris at 212-536-6493
or 1-800-7-ADWEEK**

HELP WANTED

**ADVERTISING, PHARMACEUTICAL
MARKET RESEARCHER POSITION**

Large healthcare advertising agency seeks a Market Researcher with pharmaceutical marketing experience and working knowledge of IMS audit materials. Knowledge of international/global markets a plus. Must possess excellent written/verbal communication skills. Responsibilities include analyzing market research data and working directly with account services on new business projects, projecting market trends, conducting focus groups and panels, and interviewing medical experts. Salary commensurate w/exp. & background. Send resume and salary requirements to:

ADWEEK Classified, Box 3880
1515 Broadway, 12th fl.
New York, NY 10036

**ADVERTISING & PROMOTION MANAGER
NEEDHAM, MA**

Prentice Hall, the secondary textbook division of Simon & Schuster, has an immediate opening for an Advertising and Promotion Manager. The successful candidate will be responsible for managing all advertising and promotion activity at our Needham office. He/she will assist in the identification and development of marketing/promotion strategies, in individual and team situations.

This individual will possess demonstrated ability to think logically and strategically. The candidate must have excellent communication skills (both verbal and written), and must have the ability to coordinate multiple projects simultaneously. Some event marketing experience a plus, but not required.

We offer generous benefits and a shuttle service from the Newton Highlands "T" stop. Please FAX resume to 617-455-7037 or send to: J. Grossman, Simon & Schuster, 160 Gould Street, Needham, MA 02194. NO PHONE CALLS PLEASE.

SIMON & SCHUSTER
A Viacom Company
ENTERTAINING & EDUCATING THE WORLD

**ACCOUNT PLANNERS
(Freelance)**

Our top NYC agency clients need experienced Account Planners to work on new business pitches, moderate focus groups, develop strategy and contribute to exploratory creative development. Research background a plus. Assignments are project-based or require the ability to work a flexible schedule. Send or fax a resume to:

Paladin
270 Madison Avenue, Suite 201
New York, NY 10016
Fax 212-689-0881

PR JOBS

GCI Spindler, LA office of top 10 national agency, seeks:

SAE/AS -- to lead day-to-day operations of major, multi-faceted business-to-business account. Sophisticated thinker and writer. Packaged goods & financial backgrounds a plus.

AE -- ready for independence on mid-sized consumer account. heavy media and client contact, writing and broad creative license.

Send resume to:
Mallory Tralor
GCI Spindler
6100 Wilshire Blvd, Ste. 840
Los Angeles, CA 90048
Fax (213) 930-1241
Please, no calls.

FILM & TV JOBS

Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.) 2x/mo. For Info., **Entertainment Employment Journal:** (800) 335-4335 (818) 901-6330

"ADS ARE US"

The **GROMWELL GROUP** is a leading placement source for the Advertising industry. Some of our present opportunities include:
ACCT. EXECS (Agency exp) ..\$42K
MEDIA PLANNER.....\$30-35K
MEDIA SUPERVISOR.....\$50K
PRINT MGR/BUYER.....\$35K
BROADCAST TRAFFIC COORD.....\$40K
FINC'L COORD/PRODUCTION BILLER.....\$30K

Please Call (212) 972-9300
Or Fax (212) 697-8637

A CD CON GANAS

In this case, we need someone who speaks, thinks and sees Spanish. Candidate must have an art director background plus enough love and determination to fight for quality Spanish advertising. A great portfolio to prove your talent, lots of experience and Mac wisdom is necessary. So if you have some ganas left in your career, please fax resume to Michelle Sterling at Muse Cordero Chen (213) 954-9260

Highly creative soul with impeccable taste. A killer eye who is highly organized.

We might be dreaming...but this is a dream career for the right Ad/Graphic Designer able to create and execute strong marketing concepts for our world famous brand.

You need to have 5-8 years' experience with fashion photography and a strong sense of typography.

Sharp computer skills a must.

VICTORIA'S SECRET
P.O. Box 16586
Columbus, OH 43216
Attn: T.H.
Fax: 614-577-7047

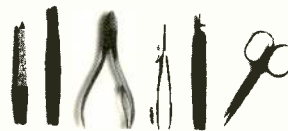
Equal Opportunity Employer

VICTORIA'S SECRET

A Division of The Limited


**VICTORIA'S
SECRET**

WE NEED A MAC
PRODUCTION
PERSON WITH THE
SKILLS OF A
PLASTIC SURGEON.



Two years experience with Quark, Photoshop, and Illustrator. Typography and design skills a plus.

Send resume to:
Melissa Dewire
Lehman Millet Incorporated
280 Summer Street
Boston, MA 02210



New England's Largest Medical Agency

YOU DON'T
WRITE
THE HEADLINES.
YOU MAKE
THEM.

Sr. PR Account Executive

Send resume to:
Melissa Dewire
Lehman Millet Incorporated
280 Summer Street
Boston, MA 02210



New England's Largest Medical Agency

Creative/Copywriter

Media Logic, Upstate New York's hottest ad agency, is seeking a creative copywriter who can do it all. Headlines, copy, positioning, radical notions, etc. We've got great clients who are willing to take chances. Are you? Send resume and samples to:

Media Logic
1520 Central Avenue, Albany, NY 12205.
Attn: Ronald Ladouceur

ADVT'G SALES REP

for publisher of computer mags. Min 3 yrs outside sales exp in consumer pubs, PC exp a plus. Salary, comm & bnfts. Mail cover ltr (incl salary history) & resume to **Bedford Communications, 150 Fifth Avenue, NY, NY 10011, Attn: Adv. Director**

Reach your ad community in
ADWEEK CLASSIFIED

HELP WANTED

VICE PRESIDENT - MARKETING

Time Warner Satellite Services is seeking a dynamic professional to lead its marketing efforts in the distribution of PRIMESTAR, the country's first digital Direct Broadcast Satellite (DBS) service. Time Warner has been the leader in developing a multifaceted PRIMESTAR distribution and service infrastructure, resulting in phenomenal growth and outstanding customer satisfaction.

Qualified candidates will have a bachelors degree in marketing or related field, and a minimum of 6 years of progressive marketing management experience in a highly competitive industry, preferably telecommunications or consumer electronic retailing. MBA preferred. Requires a combination of superior strategic and analytical skills, as well as a highly developed interpersonal communication ability.

If you are an aggressive competitor who seeks constant challenge and thrives in a participatory work environment where career satisfaction is equally as important as business success, you will want to join our team in Stamford, CT.

Send resume with salary requirements to:

Time Warner Satellite Services
Human Resources
300 First Stamford Place
Stamford, CT 06902



PROGRAM ADMINISTRATOR

Educational Testing Service (ETS), the nation's leading educational testing and measurement organization, seeks a well-qualified individual with substantial related experience for a highly responsible position with leadership responsibilities.

The successful applicant will assist the Praxis Executive Director in fulfilling client service goals, and in motivating and guiding planning and implementation of efforts to achieve objectives. The position will involve functional/administrative supervision over 10-20 professional and support staff personnel.

You will assure effective communication with clients, and serve as team leader of the Praxis Client Service team, monitor workloads and provide for training and resources. By developing and expanding contacts with the educational community and professional associations and by participating in professional conferences, seminars, workshops, etc. you will monitor developments in the areas of education and teacher licensing and will promote knowledge and understanding of Praxis services and programs. Among diverse responsibilities, you'll be serving as liaison with our Marketing Division, conceptualizing and evaluating ideas for new products and services, analyzing the competition, overseeing budgets and assisting in negotiating contracts. Your support of business objectives will necessitate 15-20 days of travel per month.

Requirements include a Master's degree in education (or a field closely related to ETS) or equivalent combination of education and experience. A Ph.D. or Ed.D. preferred. At least 7 years of progressively responsible work experience relevant to education is necessary, with at least 5 years in a professional leadership capacity. Teaching background is desirable. Recent work experience in a state department of education, in particular in the teacher licensing unit is highly desirable. Evidence of successful management and representational ability, and familiarity with meeting customer needs are important prerequisites.

Your knowledge and skills must match the above requirements and include sound knowledge of teacher licensing market and national, state, local educational policies. More detailed and complete accounting of responsibilities and requirements will be furnished to those respondents who qualify for an interview.

The position offers a highly competitive salary/benefits package and an opportunity for maximum professional growth. For confidential consideration, please send resume, including salary history to: **Ms. Sandy DeAngelo**



EDUCATIONAL TESTING SERVICE
 Rosedale Road, Princeton, NJ 08541

We are dedicated to Equal Opportunity/Affirmative Action in the workplace.
 We regret we are unable to respond to each resume.
 Only those selected for an interview will be contacted.

**Energetic
 crafty clever
 fashion savvy poet.**

This career will rhyme with a strong conceptualizer that is able to execute from start to finish marketing campaigns for our world famous brand.

You need to have 8-10 years' writing experience in retail/image oriented accounts. Sharp presentation skills a must.

VICTORIA'S SECRET
 P.O. Box 16586
 Attn: T.H.
 Columbus, OH 43216
 Fax: 614-577-7047

Equal Opportunity Employer



VICTORIA'S SECRET
 A Division of The Limited

ACCT EXECS/ASSTS

Top 10 agency seeks dynamic indivs for exciting opplys in Packaged Goods, Technology, Entertainment & Health/Beauty accts. Agency exp a must. Please fax resumes to:

ATTN: ADVERTISING MGR.
212-818-0216

SUBSCRIPTION QUESTIONS?

Need Information about a subscription to ADWEEK, BRANDWEEK, or MEDIWEEK? For fast service, call our subscriber hotline TOLL FREE:

1-800-722-6658.

**THREE AUDIENCES
 FOR THE PRICE
 OF ONE**

For the cost of one insertion in ADWEEK, your ad appears in three different magazines: ADWEEK Classified, BRANDWEEK Classified and MEDIWEEK Classified.

THREE FOR ONE . . . not a bad idea.

Call M. Morris **1-800-7-ADWEEK**
 or just Fax it to: **(212) 536-5315**

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending August 3rd provided by *Sound Scan*.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks on Chart</i>	<i>Title</i>	<i>Artist</i>
1	4	1	33	Macarena (Bayside Boys Mix)	Los Del Rio
2	1	1	9	You're Makin' Me High...	Toni Braxton
3	2	1	8	How Do U Want It...	2 Pac (Feat. KC & Jojo)
4	3	3	18	Give Me One Reason	Tracy Chapman
5	8	5	4	I Can't Sleep Baby (If I)	R. Kelly
6	7	6	3	Change The World	Eric Clapton
7	5	5	7	Twisted	Keith Sweat
8	6	6	2	You Learn/You Oughta Know	Alanis Morissette
9	9	8	21	C'Mon N' Ride It (The Train)	Quad City DJ's
10	13	10	5	Loungin	LL Cool J
11	12	11	10	Who Will Save Your Soul	Jewel
12	16	12	2	Elevators (Me & You)	Outkast
13	23	13	7	I Love You Always Forever	Donna Lewis
14	15	12	14	Kissin' You	Total
15	11	1	22	Because You Loved Me	Celine Dion

© 1996 Billboard/Soundscan, Inc.

Billboard's Heatseekers Albums

Best selling titles for the week ending August 3rd, by new artists who have not appeared on the top of Billboard's album charts.

<i>This Week</i>	<i>Last Week</i>	<i>Wks. on Chart</i>	<i>Artist</i>	<i>Title</i>
1	3	15	Dishwalla	Pet Your Friends
2	1	14	The Refreshments	Fizzy Fuzzy Big & Buzzy
3	5	23	Ricochet	Ricochet
4	4	6	Paul Brandt	Calm Before the Storm
5	10	9	The Wallflowers	Bringing Down the Horse
6	17	4	Donna Lewis	Now In A Minute
7	9	7	Rhett Atkins	Somebody New
8	11	27	Enrique Iglesias	Enrique Iglesias
9	—	1	The Samples	Outpost
10	15	37	Kenny Wayne Shepherd	Ledbetter Heights
11	16	10	Kenny Lattimore	Kenny Lattimore
12	13	17	Goldfinger	Goldfinger
13	21	5	Superdrag	Regretfully Yours
14	19	4	James Bonamy	What I Live To Do
15	22	17	Poe	Hello

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MTV Around the World

Week of 7/8/96

MTV Europe

<i>Artist</i>	<i>Title</i>
1. Los Del Rio	Macarena
2. Fugees	Fugee-La
3. Eros Ramazzotti	Piu' Bella Costa
4. Mark Snow	The X-Files
5. Mark Morrison	Return of the Mack

MTV Latino

<i>Artist</i>	<i>Title</i>
1. George Michael	Fastlove
2. Eros Ramazzotti	Piu' Bella Costa
3. Metallica	Until It Sleeps
4. Bryan Adams	The Only Thing That Looks Good On Me Is
5. Illya Kuriaki & Los Valderramas	Jaruar House

MTV Japan

<i>Artist</i>	<i>Title</i>
1. Namie Amuro	You're My Sunshine
2. B'z	Real Thing Shakes
3. Toshinobu Kubota w/ Naomi Campbell	La La La Love Song
4. Southern All-Stars	Ai no Kotodama
5. Hitomi	In The Future

MTV US

<i>Artist</i>	<i>Title</i>
1. Bone Thugs N Harmony	The Crossroads
2. Alanis Morissette	You Learn
3. Fugees	Killing Me Softly
4. Smashing Pumpkins	Tonight, Tonight
5. Metallica	Until It Sleeps

MTV Brasil

<i>Artist</i>	<i>Title</i>
1. Bon Jovi	These Days
2. Renato Russo	Strani Amore
3. Cranberries	Salvatoim
4. Oasis	Wonderwall
5. Titas	En Nao Entendo Nada

CULTURE TRENDS

The Hollywood Reporter's Box Office

For 3-Day Weekend ending July 29, 1996.

This Week	Last Week	Weeks in Rel.	Picture	3-Day Weekend Gross	Total Gross Sale
1	New	—	A Time to Kill	14,823,159	19,628,271
2	1	3	Independence Day	13,799,097	223,114,893
3	2	3	Phenomenon	6,320,995	72,284,747
4	3	2	Courage Under Fire	5,730,594	35,341,622
5	New	—	Kingpin	5,582,079	5,582,079
6	New	—	Supercop	5,503,176	5,503,176
7	4	4	The Nutty Professor	5,333,650	102,737,215
8	New	—	Adventures of Pinocchio	3,832,551	3,832,551
9	7	1	Multiplicity	3,514,657	13,423,014
10	6	1	Fled	3,108,024	11,016,867
11	5	1	The Frighteners	2,788,880	10,791,115
12	8	1	Kazaam	2,576,356	12,664,768
13	10	5	Eraser	2,191,472	90,940,535
14	9	5	Hunchback of Notre Dame	1,942,049	88,717,017
15	New	5	Joe's Apartment	1,854,490	1,854,490
16	11	2	Harriet the Spy	1,645,955	21,017,903
17	12	7	The Rock	1,292,642	124,721,237
18	21	1	Trainspotting	781,615	1,224,004
19	15	8	Dragonheart	684,050	49,213,355
20	17	5	Lone Star	604,256	4,489,879
21	14	11	Twister	481,894	231,326,022
22	16	9	Mission: Impossible	391,253	174,058,855
23	13	4	Striptease	316,923	31,002,383
24	18	20	Homeward Bound 2	306,028	31,805,273
25	19	6	Stealing Beauty	172,829	3,841,556
26	22	11	Cold Comfort Farm	155,314	4,384,696
27	25	40	Across the Sea of Time	142,397	4,778,027
28	31	8	The Arrival	132,131	13,774,261
29	20	6	The Cable Guy	103,742	57,330,460
30	23	10	Flipper	101,575	19,594,370
31	28	12	The Craft	101,123	24,260,549
32	44	1	Walking and Talking	93,974	184,987
33	26	20	The Birdcage	86,544	123,726,136
34	—	10	Heaven's Prisoners	85,884	4,912,939
35	34	66	Wings of Courage	81,810	10,201,253

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Billboard's Top 15 Video Rentals

For Week ending August 3, 1996

Title	Label
1. Heat	Warner Home Video
2. Get Shorty	MGM/UA
3. Casino	MGM/Universal
4. Leaving Las Vegas	MGM/UA
5. Broken Arrow	FoxVideo
6. Dead Man Walking	PolyGram Video
7. Mr.Holland'sOpus	HollywoodPitures/ Buena Vista
8. 12 Monkeys	MCA/Universal
9. Goldeneye	MGM/UA
10. Sabrina	Paramount
11. Father of the Bride Part II	Touchstone/ Buena Vista
12. TheAmerican President	Columbia TriStar
13. Mighty Aphrodite	Miramax/ Buena Vista
14. Powder	Hollywood Pict./ Buena Vista
15. The Juror	Columbia TriStar

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Billboard's Eurochart Top 10

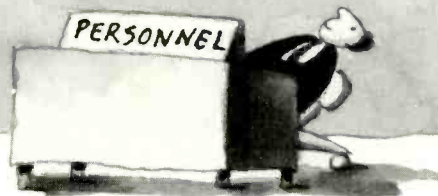
Compiled from a national sample of retail, store and rack for the week ending July 17, 1996

Artist	Title
1. Fugees	The Score
2. Alanis Morissette	Jagged Little Pill
3. Metallica	Load
4. George Michael	Older
5. Eros Ramazzotti	Dove C'E Musica
6. Robert Miles	Dreamland
7. Celine Dion	Falling Into You
8. Bryan Adams	18 Til I Die
9. Crowded House	Recurring Dream
10. Tina Turner	Wildest Dreams

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CALENDAR

The North Carolina Cable Telecommunications Association and South Carolina Cable Television Association will hold a joint summer meeting Aug. 11-13 at the Radisson Hotel in Myrtle Beach, S.C. Contact: 919-834-7113.

Women in Cable & Telecommunications presents its **Telco 101: Cable Meets Telephony** two-day course in Minneapolis Sept. 12-13. Contact Molly Coyle at 312-634-2353.

Broadcasting & Cable and the Federal Communications Bar Association will cosponsor the **Broadcasting & Cable Interface X conference** Sept. 24 at the New York Grand Hyatt. Contact: 212-337-6940.

Magazine Publishers of America presents a half-day seminar, **Internet Publishing Operations, Strategy and Management**, Sept. 26 at MPA's New York headquarters. Contact: 212-872-3700.

IM '96 West: The 8th Conference and Expo on Interactive Marketing will be held Oct. 7-9 at the Century Plaza Hotel and Towers in Los Angeles. Contact: 800-538-5053.

The Broadcasting & Cable 1996 Hall of Fame Dinner will be held Nov. 11 at the Marriott Marquis Hotel in New York City. Contact Steve Labunski at 212-213-5266.

California Cable Television Association presents **The Western Show** Dec. 11-13 at the Anaheim Convention Center in Los Angeles. Contact: 202-429-5350.

Media Notes

NEWS OF THE MARKET

Rose Bowl Goes to ABC

In a major setback for CBS Sports, college football's Bowl Alliance has awarded the Rose Bowl and three other major bowl games to ABC Sports in a \$500 million, seven-year rights deal that begins after the 1998 season. By ending the Rose Bowl's previous holdout from the Bowl Alliance, ABC effectively gains the entire broadcast rights to the first true national championship at the start of the 1999 season. Under the new setup, the nation's No. 1- and No. 2-ranked teams (in coaches' and writers' polls) will compete in a title game—regardless of conference—in either the Rose Bowl or three other bowl sites to be determined later. The new deal will essentially nullify a six-year rights deal the Bowl Alliance is splitting between CBS (the rightsholder to the Fiesta and Orange bowls) and ABC (the rightsholder to the Sugar Bowl) in a rotation system for the national title game that favored CBS (*Mediaweek*, July 22).

Mag Masthead Changes

Premiere has three new names on its masthead. Former *Us* managing editor Katherine Heintzelman has been named executive editor. Former *Entertainment Weekly* senior writer Anne Thompson is now West Coast editor, and former *People* senior editor Howard Karren has become a contributing editor. They will report to editor James Meigs, who has had the top post for about two months ... Peter J. Quigley will become the new marketing director of Parade Publications at the end of the month. Quigley, who will oversee marketing for *Parade* and *react* magazines, had for 30

years been with 3M Media Networks, the country's largest independent magazine sales organization.

@Home Names New Chief

@Home, the Palo Alto, Calif.-based technology and content company that has a major interest from Tele-Communications Inc., last week named Thomas Jermoluk as president and chief executive. Jermoluk, who had been president/chief operating officer of Silicon Graphics, replaces Will Hearst, who becomes a vice chairman of the venture. Hearst continues as a partner of Kleiner, Perkins, Caufield & Byers, the venture capital firm that also has a major interest in @Home.

C-W Names Dubelko EVP/CFO

An eight-year veteran of the Carsey-Werner production house has been promoted to the

new position of executive vp and cfo. Robert Dubelko, who joined the hot Hollywood company as vp and controller in the late '80s, will oversee finances as the shop increases its production and domestic and international distribution and delves into licensing, merchandising and new media.

MCA Heads for German TV

MCA Inc. has jumped into the exploding German television market with two deals that could generate more than \$2.5 billion for the company over the next decade. The alliances with RTL and KirchGroup are among the most expansive ever forged by a Hollywood studio. Several studios and distributors, including Paramount, Warner Bros. and Saban, have made significant deals recently in the German market. The RTL broadcast group will buy \$1 billion in tele-



This new mag lets Web watchers tune in without turning on their systems

Inking The Web

PC World Communications, the IDG subsidiary that publishes *PC World*, will launch a San Francisco-based entertainment-oriented Internet mag called *The Web*. It aims to cover the Web like other magazines cover TV and film. "Like *Entertainment Weekly*, *Premiere* and *TV Guide*," said publisher Greg Mason, "our goal is to

[help readers] spend their Web-watching time and money efficiently." The monthly, with a \$3.95 cover price and a guaranteed start-up circ of 120,000, will hit newsstands Sept. 17. *The Web* enters a new category of content-based, as opposed to technology-based, online titles with Ziff-Davis' *Yahoo! Internet Life*.

Media Notes

CONTINUED

vision and movie programming from MCA for its satellite pay-TV service. Kirch will spend \$1.5 billion for the studio's new and existing TV series, made-for-TV movies, feature films and some library product for its free broadcast networks.

Nielsen's Up With People

Nielsen has upped its national people meter sample to 5,000 households. Previously people meters were based on a sample of 4,000 homes, and the cooperation rate was less than 50 percent of those first contacted to participate. Nielsen says cooperation is up to 68 percent. The upgrade was completed July 26.

News on Individual's NewsPage

Individual Inc., the Burlington, Mass.-based company that produces customized news services, made several announcements pertaining to its NewsPage service last week. The service said that Pacific Bell, Sprint, Toshiba and NCR were among 15 new advertisers to sign on with the service in the second quarter. The service, which allows computer users to personalize the delivery of news to their desktop, said it now has 200,000 registrants. The company's president/ceo, Yosi Aram, recently left the company.

Spaeth to Head ARF

The Advertising Research Foundation has named a new president, James Spaeth. Spaeth succeeds Michael J. Naples, who served in the position for 15 years. Spaeth joins the ARF from ASI Market Research where he was executive vp of ventures, responsible for ASI's Research Services for New Interactive Media.

News Corp. Restructures iGuide

News Corp. said last week it will refocus iGuide, the voluminous Web site that was originally conceived as a guide to the Internet. The company said that the site will focus on News Corp. properties. Janice Kaplan, iGuide editor-in-chief, becomes special projects director of the company's News Technology Group. Her iGuide position will not be filled.

Growing 'City Family'

City Family, or *La Familia De La Ciudad*, will grow in reach and frequency. Starting this summer, the New York-based, small-trimmed magazine for immigrants will increase from quarterly to bimonthly and distribute copies to Los Angeles, Chicago, Houston and Miami.

Playboy Sets Paid Site Launch

Playboy magazine last week set a fiscal 1997 launch date for a planned site on the World Wide Web that will charge subscribers for access. The site will be a different product than the company's free site, located at <http://www.playboy.com>.

Sept. Launch for 'Midwesterner'

The Midwesterner, a new independent Chicago-based monthly, will launch in September. Start-up circulation will be 20,000; the cover price is \$3.50. The magazine will publish fiction and non-fiction; its regional focus will include eight Midwestern states.

Re/Max Offers Ads

Re/Max International, the largest national independent real estate franchise organization, for the first time is making its TV satellite network available to outside advertisers



The 'Phantom' will strike in 23 Latino countries

Latin 'Locomotion'

The Hearst Corp. and the Venezuela-based Cisneros Group of Companies announced last week they will jointly launch an all-animation TV channel in Latin America called Locomotion this fall. The 24-hour channel will target 23 countries in Latin America and the Caribbean through carriage on DirecTV's Latin feed. Most of the programming comes from Hearst's King Features Syndicate vaults, including *Phantom 2040*, *The Legend of Prince Valiant*, *Popeye*, *Beetle Bailey*, *Krazy Kat*, a new version of *Flash Gordon* and an update on *The Hunchback of Notre Dame* called *Quasimodo*. The service will be broadcast in Spanish, Portuguese and English. The two partners hope to capture a portion of audience that Cartoon Network currently enjoys in the region.

looking to reach homebuyers. Englewood, Colo.-based Re/Max's RSN satellite network programs 30 hours per week (including real estate industry news, produced in part by NBC Desktop Video) for its franchise offices across the U.S. In a test last year, NBC brokered advertisers including GE Appliance and Great Western Insurance on RSN.

Nielsen, Unet Enter Pact

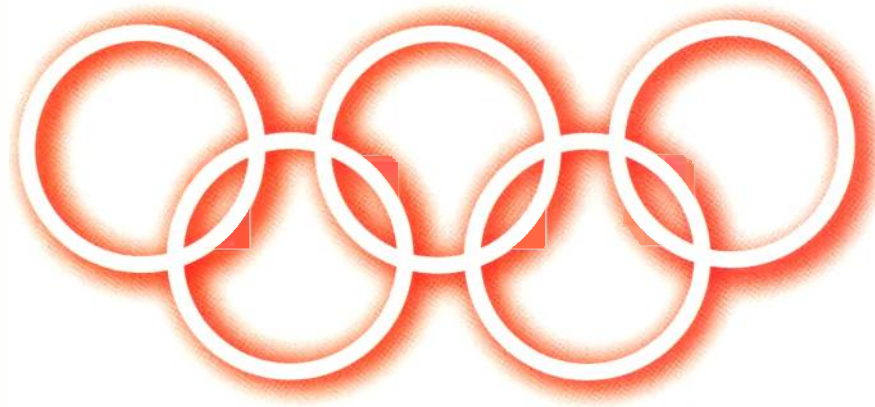
Fairfax, Va.-based Unet Technologies entered into an agreement with Nielsen Media Research to have the corporate clients for which Unet hosts Web sites to be audited and measured by Nielsen. Services from Web-measurement company I/PRO, which has an alliance with Nielsen, will be used as part of the service.

BigBook Goes 3-D

Online yellow pages publisher BigBook will move its site into the world of 3-D this week by launching VRML street maps of the San Francisco area. The service will allow visitors to look up stores, restaurants and services on a block-by-block basis. BigBook is selling advertising on virtual blimps, biplanes and other components of the 3-D maps.

Bell Atlantic Launches Dial-Up

Bell Atlantic officially launched its Internet access product last week, offering potential subscribers the first 30 days free. Available first in Washington and Baltimore, the service will charge \$4.95 for the first five hours and \$1.95 for each additional hour, or \$198 annually for unlimited access.



**While you're watching who's taking the medals,
we'll be making sure nobody steals the rings.**

We always dreamed of going to the Olympic Games. We just never imagined we'd be asked to watch TV the whole time. But this year, for the first time ever, we'll be reporting on anyone who uses the Olympic Games symbols illegally or implies they're a sponsor of the Olympic Games when they're not. That's because we've been asked to monitor all TV, P.R., radio and news broadcasts using these symbols for The Atlanta Committee for the Olympic Games (ACOG). And believe us, we're not going to take our eyes off that TV screen. So while you're watching who's taking the gold, silver, and bronze this summer, we'll be jealously protecting the most coveted symbol in the world. Please call us at 212-789-1400 to help you with your monitoring needs.



COMPETITIVE MEDIA REPORTING

BIG DEAL

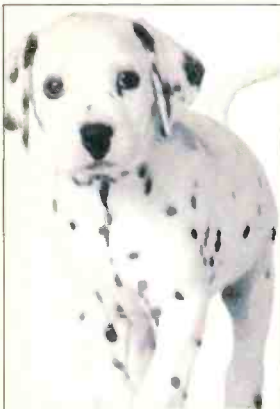
'101 Dalmatians'

Advertisers: Dr Pepper, McDonald's, Nestlé, Payless ShoeSource, Frito-Lay
Begins: Fall
Budget: \$40 million
Media: TV, radio, print

Dr Pepper is loading up its biggest-ever promotion tied to Disney's *101 Dalmatians* holiday release, joining an integrated marketing blitz that will team the likes of McDonald's, Nestlé, Payless ShoeSource and Frito-Lay for more than \$100 million worth of retail-friendly activity, including \$40 million in media support.

Disney, whose recent live-action films haven't neared the blockbuster success of its animated properties, needs a hit to break its ho-hum streak. It has already signed 130 licensees for

Dalmatians across an array of categories and will weave new grassroots elements into programs across all its in-house divisions. Walt Disney Records is aboard for a "101 Great Gift Holiday Ideas" co-op ad insert featuring licensed home furnishings, toys and stationery



Disney's dogs get \$40 million push

in *Entertainment Weekly*, *Good Housekeeping*, *Family Fun* and *Marie Claire* magazines. A national "I Got Spotted" retail-specific sweepstakes will dangle prizes to consumers spotted wearing *Dalmatians* merchandise.

Dr Pepper, which has never linked promotionally with a film, has heightened its focus on entertainment and sports events, with this year's tie-ins to the Academy of Country Music Awards and a fall alliance with CBS' new Big 12 College Football Conference. TV and radio ads, backed by an estimated \$5-\$7 million, will support the movie effort. —By Karen Benezra and Marla Matzer

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

STORCK USA

Agency: Pahnke and Partner
Begins: Fall
Budget: \$10 million
Media: TV (network and cable)

Storck USA will pump \$10 million in ads this fall into the launch of Werther's Chocolates, the first extension for the Werther's brand.

Werther's Chocolates, which ships to retail next month, consists of individually wrapped pieces of crunchy toffee coated with milk chocolate. Unlike many of the low-fat items coming to market, the German-made chocolates are not positioned as healthful, but rather as an indulgence, each serving carrying a whopping 14 grams of fat.

"It's a rich candy," said Dirk Edwards, marketing manager for Chicago-based Storck USA. "It's made with the same ingredients that we've used for 90 years, and that's what makes it Werther's. The name stands for high quality."

Ads, via Pahnke and Partner, Hamburg, Germany, break in November primarily on cable and network TV. Although creative themes are still under consideration, spots will target adults 18-49, with an emphasis on women who make chocolate purchasing decisions, Edwards said. The target is a marked change from the Werther's Original hard candy audience, which skews to adults 45 and older. —Sean Mehegan

MATTEL

Agency: Foote, Cone & Belding, L.A.
Begins: October
Budget: \$6 million
Media: TV

Mattel will challenge Lego's dominance in the \$550 million construction toy category with a \$10 million push for its Construx toy line, including an interactive grassroots promo blanket that will hit malls and schools.

Mattel will spend \$6 million on media alone, via Foote, Cone & Belding, Los Angeles, its biggest outlay on any single item this holiday season, the company claims. The company is looking at around \$15 million on the line by year-end, and hopes to capture the No. 2 position in 1997, then go head-to-head with Lego as it gains equity and shelf-space in com-

ing years.

"The category is owned by Lego, but there's no defined number two," Siegel said.

Lego has enjoyed two straight years of robust sales en route to an estimated 60% market share. Lego spent \$13.5 million in the fourth quarter of 1995, according to Competitive Media Reporting, and a company rep said it would maintain a similar budget this year. Market analysts think Mattel will even have a tough time overcoming such smaller but established construction toy brands as K'NEX, Megablocks, Erector set and Steel-Tec in the next year. But some figure Mattel's entry into the market will benefit all the major manufacturers.

Construx will be on the shelves of every major retailer by Sept. 1, with the low-end products priced at an estimated \$10 and the high-end model at \$55.

TV spots will debut in October and run through Christmas showing children playing with the new construction toys to upbeat background music. The ads will have an even distribution run nationwide on kid-targeted cable, Saturday-morning network and syndicated kidvid.

In September, Mattel will distribute Construx assembly suitcases to 15,000 schools nationwide to encourage their use in lesson plans. After Thanksgiving, 500-square-foot booths, filled with Construx sets, will be erected in malls in major U.S. cities. The booths will be situated near Santa Claus, and, thanks to a tie-in promotion with Polaroid Cameras, parents can get photographs of their children playing with Construx. There will also be Construx giveaways and registration for the Construx Club mailing list. —Bernhard Warner

CONAGRA

Agency: Campbell, Mithun-Esty
Begins: September
Budget: \$4 million
Media: TV, print

ConAgra will reintroduce Healthy Choice frozen dinners this fall with new formulations, new packaging and an estimated \$4 million TV and print campaign. It's part of a three-pronged strategy to stake a claim in the \$25 billion home-meal

CMR Top 50

A Weekly Ranking of the Top 50 Brands' Advertising in Network Prime Time
Week of July 15-21, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	MCDONALDS	V234	73	1,160
2	SUBWAY SANDWICH SHOP	V234	59	938
3	BURGER KING	V234	44	699
4	MCI	B144	43	683
5	KELLOGGS	F122	40	636
6	SEARS	V321	33	524
7	TACO BELL	V234	28	445
8	NISSAN AUTOS	T112	27	429
9	FRUIT OF THE LOOM	A121	21	334
	RED LOBSTER	V234	21	334
11	KFC	V234	20	318
	KRAFT	F132	20	318
13	SNACKWELLS	F131	19	302
14	BASKIN-ROBBINS	V334	18	286
15	GENERAL MILLS	F122	17	270
	HONDA AUTOS	T112	17	270
	JC PENNEY	V321	17	270
	RYDER TRUCK RENTAL	T162	17	270
	SUPERCOP	V233	17	270
	TYLENOL	D211	17	270
21	AMERICAN EXPRESS	B150	16	254
22	HALLMARK	H150	15	238
	NICOTROL	G120	15	238
	OLIVE GARDEN	V234	15	238
25	KINGPIN	V233	14	223
	PIZZA HUT	V234	14	223
27	BAYER ASPIRIN	D211	13	207
	DISCOVER CARD	B150	13	207
	EXCEDRIN	D211	13	207
	FLED	V233	13	207
	FRIGHTENERS	V233	13	207
	KODAK	G230	13	207
	SPRAY 'N WASH	H420	13	207
34	AMERICAN DAIRY ASSN.	F131	12	191
	COCA-COLA CLASSIC	F221	12	191
	GILLETTE	D127	12	191
	PAYLESS SHOE S	V313	12	191
	TARGET	V324	12	191
	TRIDENT	F211	12	191
	U.S. ARMY	B160	12	191
41	JOES APARTMENT	V233	11	175
	REEBOK	A131	11	175
	TROPICANA PURE PREMIUM	F172	11	175
44	COLGATE	D121	10	159
	CRYSTAL LIGHT	F223	10	159
	FANCY FEAST CAT FOOD	G531	10	159
	JACK	V233	10	159
	KLEENEX COTTONELLE	H232	10	159
	MAJOR LEAGUE BASEBALL	G561	10	159
	MILKY WAY	F211	10	159
	MONISTAT 3	D216	10	159
	POST	F122	10	159
	TAMPAX NATURALS	D123	10	159

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Spots indexed to average spots for all brands advertising in prime time, i.e., if McDonald's Index = 1308, McDonald's ran 1208 percent more spots than the average. Source: Competitive Media Reporting

replacement industry and compete with the likes of Boston Market. The company will also introduce Butterball Chicken Requests, a line of frozen, baked chicken breasts and is working with supermarket delis to offer more Healthy Choice brand-ready-to-eat foods.

TV and print support breaks in late September via Campbell-Mithun-Esty, Minneapolis. Frozen food ad spending will rise as much as 40 percent, and the line also will get a ruboff from the total \$40 million in Healthy Choice ads. Couponing and a "try me free" rebate offer on 2 million packages will spur trial leading up to the crucial post-holiday season.

"The frozen foods category is clearly going through a redefinition," said Jim Smith, president of ConAgra Frozen Foods. "We need to leverage our advantage in frozen, and better compete with other meal replacements. The Healthy Choice brand has applicability in foodservice, part of the opportunities in the whole area of meal solutions."

Healthy Choice dinner sales fell 11.5 percent to \$207.8 million with the \$3.4 billion category flat for the 52 weeks ended June 30, per Information Resources. ConAgra's Banquet dinners were up 12.3 percent to \$243.2 million, and Healthy Choice entrees rose 4.5% to \$317.2 million, per IRI. Leader Stouffer's, with Lean Cuisine and red box, rose 5% to a combined \$1 billion.

Butterball Chicken Requests is hitting store shelves now, with an estimated \$8-10 million TV and print campaign set to break in October via Grey Advertising, N.Y. Cross-couponing with Butterball turkeys "should bring new users," Smith said. Five Requests flavors—original, Italian herb, lemon pepper, parmesan and southwest-ern—will target smaller households and compete with ready-to-eat poultry from restaurants and grocer delis. ConAgra also will extend its Banquet brand with baked chicken tenders and breasts, with couponing set for fall.

Butterball has had trouble in the \$1.1 billion frozen poultry segment, with sales down 29.4% to \$19.5 million for the year ended June 16, per IRI. —Betsy Spethmann

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Court of No Appeal

BAILIFF: OYEZ, HEAR YE AND OY VEY! MEDIA ETHICS Court is now in session, the honorable Media Person

presiding. All rise.

MP: Siddown, yer rockin' the court. OK, bring out the crooks.

Bailiff: You mean defendants, your obtuseness.

MP: Shaddap. I say what I mean and mean what I say. Schlep out the first perp and let's string him up after a fair trial.

Prosecutor: People vs. Joe Klein, your honor. We charge Mr. Klein with lying in the first degree, dangerously lowering journalistic standards, damaging the credibility of journalists and, worst of all, making six million bucks off some book that any of us could've written if we'd just thought of it first, or so we all like to believe.

MP: Normally, at this point we swear in the defendant, Mr. Klein, but obviously in your case, it's a waste of time. How do you plead?

Klein: Um, ah, guilty, sort of, but with an explanation...

MP: Never mind; I've already read all your oily explaining in *Newsweek* and you're guilty as sin. Bailiff, take the little weasel out and shoot him!

Defense lawyer: Isn't that a little, uh, severe, your honor?

MP: Damn right it's severe. This country is too soft on crime! We need to make an example of somebody and unfortunately, O.J. is outside my jurisdiction. On the other hand, justice must be tempered with mercy. OK, Klein, I sentence you to lose your overpaid gig at CBS, apologize to everyone at *Newsweek* after undergoing self-criticism sessions reminiscent of China during the Red Guard era and to be locked in the public stocks and be pelted with garbage by every smug, pretentious journalist in America.

Defense lawyer: But your honor, he's already undergone those punishments.

MP: Then get him out of my sight, counsel, and don't forget to leave your bribe with my clerk. Next case!

Prosecutor: Next case is related, your honor. It's People vs. Parker. The defendant, editor of *Newsweek*, is charged with aiding and abetting the aforesaid felon Klein in his nefarious attempt to deceive the media.

MP: Nothing worse than that. OK, Parker, what's your phony alibi?

You mean, keep lying, but with a smile! Aha, a subtle moral distinction. Unfortunately, I hate moralists.

Parker: Hey, I kept telling the guy not to deny it so vehemently when people asked him if he wrote *Primary Colors*.

MP: You mean, keep lying, but with a smile! Aha, a subtle moral distinction. Unfortunately, I hate moralists. I'm throwing the book at you, Parker, and the bookcase as well. I sentence you to go on editing *Newsweek* the rest of your life.

Hysterical spectator (later identified as Mrs. Parker): My God, how can you? Have you no human feelings?

MP: Order! One more outburst like that and I'll clear my sinuses! Bailiff, what's all that noise outside?

Bailiff: Nothing serious, your honor. Just another terrorist bomb going off in the corri-

dor, followed by TV news crews interviewing the bleeding victims. Next case is People vs. Deutch.

Prosecutor: The defendant, boss of the CIA, is asking Congress to let him use American journalists as spies, a move that clearly imperils their safety and credibility.

MP: Employ journalists? No wonder the CIA can't get anything right. He's got some cheek, but he won't for long. Off with his head! Toss that nitwit into the 4:15 tumbrel to Paris and make him write his own obit! Next case!

Prosecutor: It's a bad one, your monstrousness. *Penthouse* publisher Bob Guccione is running three photos that he claims were taken by the U.S. military in the late 1940s of an alleged space alien autopsy after a so-called UFO crashed in the purported desert near—you guessed it—Roswell, New Mexico.

MP: What! Get that ridiculous Gooch outta my courtroom. This is a forum of ethics, not a freak show. Why, next you'll be bringing in the *New York Post*!

Bailiff: Sorry, your sourness, but as it happens, the *Post* is in fact the alleged perpetrator of the next ethical atrocity on our docket.

MP: What have I ever done to deserve this fate?

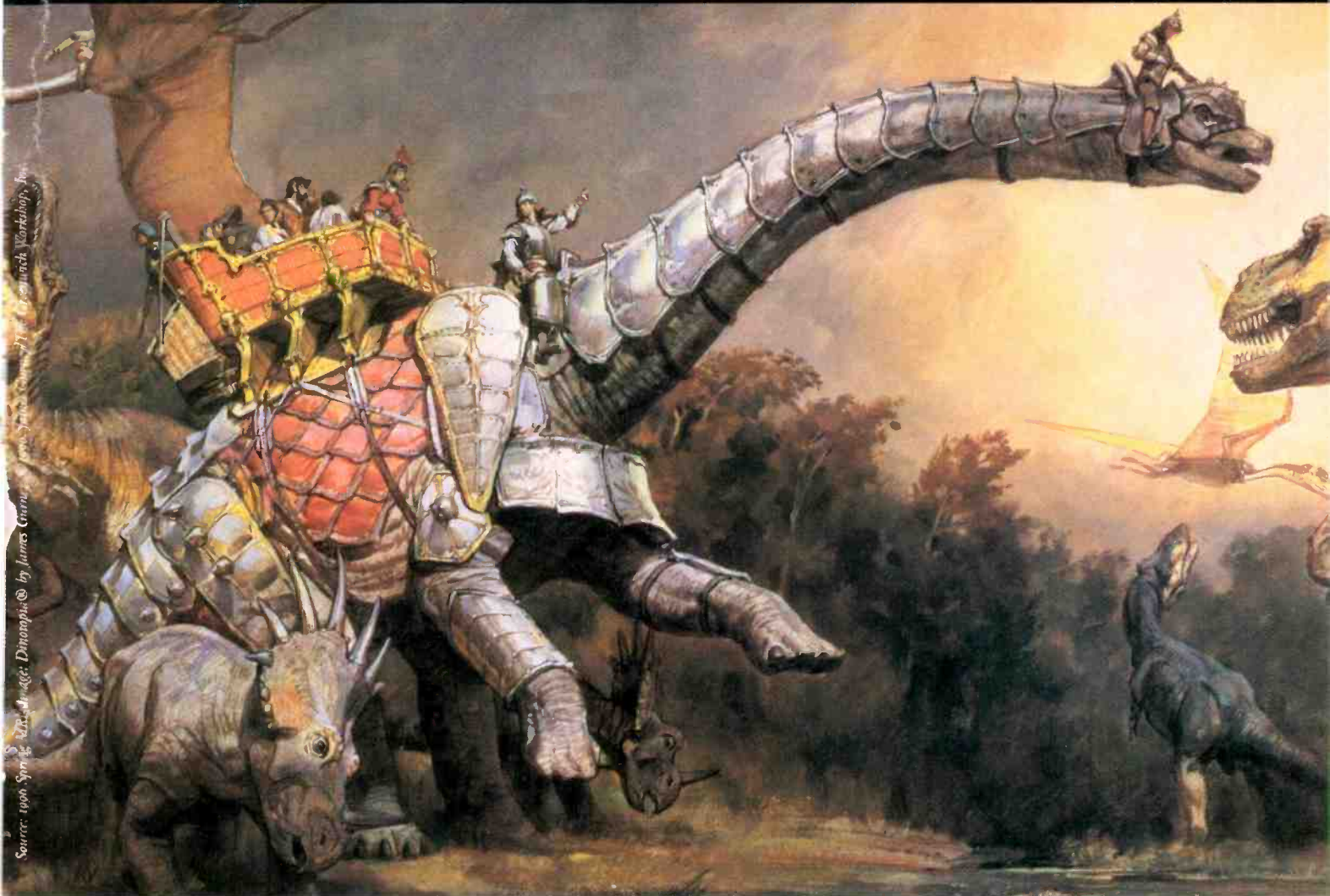
Prosecutor: I would not presume to speculate on that question. *The Post*, however, is accused of sneaking a reporter into prayer ser-

vices and counseling sessions for the families of TWA Flight 800 by having her pose as a relative of one of the victims.

Defense lawyer: Just doing our job, your honor. Just good old aggressive get-that-story-come-hell-or-high-water journalism.

MP: Why, what a clever, enterprising maneuver. I can't think of a thing wrong with your little plan, outside of its being the most loathsome, heinous, stomach-turning outrage I've heard of since the last time the *Post* was in here. I sentence your editor and all his employees to have their entrails pecked by rabid parrots while John Tesh asks them how-does-it-feel on live TV. But now, thank God, it's time for lunch. Court is...outta here!

Our pages are graced
by dinosaurs. Not read by them.



Source: 1996 Spring *Wired* magazine; *Dinotopia*, © by James Gurney

"Dinotopia!" September 1995, Page 70

48% of Smithsonian readership:

Baby Boomers (Age 30-49 years)

Just what you weren't expecting.

Smithsonian
Magazine

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EVEN OUR DEMOGRAPHICS ARE SEXY.

They're the kind of figures marketers lust for. The kind that make savvy media people pant with excitement. The numbers we're talking about, of course, are the ones that help describe Penthouse Magazine's readers. Driven by the most consistently engaging editorial in men's publishing, Penthouse has figures that make the competition look anemic. Every month, we reach a much higher concentration of men in the desirable 21 to 44 age group than Playboy, GQ, Esquire and Sports Illustrated. Equally important, Penthouse is the most efficient men's magazine for reaching men 18 to 49. But the performance capability of Penthouse extends beyond print. Ever since its inception, our Internet site (<http://www.penthousemag.com>) has been a magnet for men. Today, the site attracts 80,000 visits daily. (Not hits, visits.) Here, too, we reach a coveted market that's relatively upscale and well educated. Not surprisingly, more and more advertisers are taking advantage of the special efficiencies gained by using both Penthouse Magazine and Penthouse Internet. If you're a marketer who gets turned on by raw demographic data, contact Audrey Arnold, Publisher, at 212 702-6000. She'd love to share more of it with you.

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